

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 23.—No. 3.

NEW YORK, AUGUST, 1890.

{ WITH 10 SUPPLEMENTARY PAGES,  
{ INCLUDING 2 COLOR PLATES.



J. McNEILL WHISTLER. CRAYON SKETCH BY THE LATE P. RAJON.

(REPRODUCED BY PERMISSION OF MESSRS. KNOEDLER & CO.)

[Copyright, 1890, by Montague Marks.]

## My Note Book.

Leonato.—Are these things spoken or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*



It seemed to the editor of *The Art Amateur* that the spirited crayon drawing by Rajon, reproduced on the preceding page, might be pleasant to glance at as one peruses—as who does not?—“*The Gentle Art of Making Enemies*,” so he gives it, although a portrait of the same distinguished artist was published in the magazine some years ago. We have here a striking likeness; but poor Rajon was too kind-hearted to present the fiery Whistler with the frankness shown in Mr. Chase’s full-length portrait of him, which, cruel though it be—as a painting, by the way, it is an admirable parody on Whistler’s “*Sarasate*”—is wonderfully life-like. The doughty Quixote of the studio, half lost in the murky background, appears, wand in hand—as if to emphasize his diminutive stature—with head thrown back, monocle quizzically in eye, and the famous white lock standing out aggressively from its fellows, like the white plume of Henry of Navarre. But his endless fights with the critics seem to tell of Mr. Whistler; for his once raven locks are now more than streaked with silver, and soon, alas, the famous white one will be united with its brethren. Shall I wish that this may prove symbolical of reconciliation and amity all around? Perish the thought! The sable locks may fade, and the white lock may join its fellows; but Whistler, dear Whistler, even bald-headed, you would be our Whistler still! May you live forever! You add to the gayety of the nations. We cannot do without you!

THE Hanging Gardens of Babylon were one of the Seven Wonders of the Old World, and the proposed Hanging Gardens over the Reservoir in Fifth Avenue may one day rank among the wonders of enterprise of The New (York) World. So good an architect as Mr. Stanford White, I see, expresses faith in the feasibility of this daring idea. Let me commend to the notice of the editor, by the way, the fascinating description of the Hanging Gardens of old, in Elizabeth Stewart Phelps and Herbert D. Ward’s clever novel of the times of Daniel, “*The Master of the Magicians*,” published recently by Houghton, Mifflin & Co.

SPEAKING of the purchase by the Royal Academy, under the terms of the bequest of the Chantrey Fund, of the picture “*Love Locked Out*,” by Mrs. Anna Lea Merritt, a New York Herald writer says: “The only American that I can recall that has had a picture bought out of the Chantrey Fund is Ernest Parton, the landscape painter, who has resided in England for a number of years.” His recollection on the subject is imperfect. It is only a few years since John S. Sargent was so honored.

MRS. MERRITT’S picture is noticed as follows by *The Daily Telegraph*:

“A very clever, but somewhat disappointing, picture is A. L. Merritt’s ‘*Love Locked Out*’; Cupid, quite nude and with the nape of his neck to the spectator, is vainly seeking admittance at a brazen portal which has been securely locked, bolted and barred against him. There is a wicket in the inhospitable postern, and through the bars of that wicket the imaginative might think that there was audible the murmur in a sweet mezzo-contralto voice of the refrain of the Ethiopian ditty, ‘It’s no use knocking at the door.’ The boy’s figure is unimpeachably drawn and modelled, and the flesh tints are most cleverly and successfully contrasted with the yellow sheen of the door; but the poetic beauty of the subject is quite marred by the circumstance that the artist has given her Love an ugly, common shock-head of hair, which makes him look like a ‘gavroche’ who has played truant from a board school, and after taking a mud-lark bathe at Chelsea has left his clothes on the Embankment and come up to a studio in Tite Street to stand as a model. We could dispense with Cupid’s conventional and hackneyed wings, bow, arrows, and quiver; but a few touches would have made this disrobed urchin put on something of the guise of the Master who is, or was, or is to be, of all mankind.”

THE only important purchase by an American at the recent sale in Paris of the collection of the late Prosper Crabbe was made on behalf of Mr. Joseph Pulitzer of the New York World, who paid 50,000 francs for the fine Franz Hals, “*Le Joueur de Violon*.” One million,

five hundred and eighty thousand francs, the official report says, was the product of the Crabbe sale. But I learn on the best authority, that one-third at least must be subtracted for pictures bought in by the family. Of the pictures attributed to Rubens most were thus disposed of. All those by Alfred Stevens were bought in and one or two of the Meissoniers. The pictures actually sold brought good prices; but, taken altogether, the sale was not a success.

THE famous collection of English miniatures by Cosway and contemporaries, in the Edward Joseph sale at Christie’s, according to *The Athenæum*, brought nearly £10,000. The name of the buyer is not given.

THE suit against Mr. Durand-Ruel, going on for four years in the Paris courts, involving the authenticity of the painting, “*Marat dans sa baignoire*,” which he bought as an original work by David when he purchased the gallery of Prince Napoleon in 1868, and sold as such to the present owner, Mr. Terme, director of the Museum of Lyons, has been decided by the Court of Appeals wholly in favor of the defendant—or rather, of the defendants, for Mr. Terme was made a party to the action. The suit was brought by the heirs of David to establish their version of the picture as the original, and at first it was decided in their favor. They admitted that the Durand-Ruel picture came from David’s studio, but maintained that it was by Baron Gerard, one of his pupils. The testimony of the experts from the beginning has been so strongly in favor of Mr. Durand-Ruel that it is strange that judgment was not given him in the first instance.

THE following lines are addressed by The Sun to the Superintendent of Prospect Park, Brooklyn, who recently refused Mr. Chase permission to paint there:

“You are at least consistent, Mr. Jones,  
To let no artist in your fair park lurk.  
We judge that none has ever been there yet,  
From what we’ve seen of your queer landscape work.”

The epigram is neat, but, in point of fact, if there is not some excellent landscape gardening at Prospect Park, Mr. Chase—judging from his many delightful little pictures taken there—must, while painting from nature, have drawn upon his imagination.

THE daily press of London does not seem to treat Mr. Sargent’s pictures at the Royal Academy with any more consideration than did *The Athenæum* his work at *The New Gallery* (quoted last month), judging from the following notice found in *The Daily Telegraph*:

“The exuberant Mr. J. S. Sargent—who seems to be all ablaze with talent, corruscating, it may be hinted, in rays of somewhat peculiar effulgency—is very sparkling indeed in the ‘*Portrait of a Lady*.’ Mr. Sargent also informs us in the catalogue that it is ‘a study.’ Is it, may we ask, a study for the higher development of the kangaroo dance? Fair is the lady to look upon, winsome is her expression, brilliantly toned are her garments, over-brimming with vigor and vivacity is the entire performance; but is the attitude assumed by the lady and is the astounding manner in which she is manipulating her voluminous skirts reconcilable with, or justifiable by, any recognized law governing the artistic fitness of things?”

It has become such an old story for Mr. Sargent to provoke criticisms of this sort that it is probable that he really enjoys them. It would be difficult to account in any other way for some of his extraordinary performances. His cleverness is amazing; but one does not want to be amazed by every portrait he exhibits. A little of the dead level of repose would be a relief now and then. Mr. Sargent’s amazing cleverness, indeed; his rage to do something original, something “stunning”—to use the slang of the studio—is apt to prove a curse to himself and anything but a blessing to the unfortunate sitter. “The hateful thing! I’d just like Mr. Sargent to paint her portrait!” a well-dressed woman exclaimed as she sailed past me in Fifth Avenue one day last winter.

THE time-honored query: “Did the ancients color their statuary?” has been revived by reason of the appearance at the Paris Salon of Gérôme’s tinted statuette, “*Tanagra*,” symbolizing Modern Archaeology, by the representation of a lady examining a figurine she has dug from the earth. Like the life-size tinted “*Venus*,” shown by the English sculptor, Gibson, at the Universal Exhibition, at London, in 1862, Gérôme’s figure has blue eyes, light yellow hair and pink flesh. I remember,

by the way, that Gibson’s “*Venus*” held a gilded apple, which shone prodigiously when the sun at noon streamed through the great aisle where the statue stood, always surrounded by a gaping throng. To return to the question as to the practice of the Greeks in the matter of coloring their statuary, it must undoubtedly be answered in the affirmative, as, on the irrefutable testimony of leading archaeologists, has more than once been pointed out in these columns.

THE idea has been revived by M. Edmund Bonaffé of stocking a new museum in Paris, “which should cost nothing,” with the artistic furniture of the seventeenth and eighteenth centuries now scattered through the various Government buildings. At the Ministry of War, of Finances, of the Marine, at the Department of Public Works, arm-chairs, tables, cabinets and commodes, all chefs-d’œuvres of the contemporaries of Gouthière and Boulle, abound. At the Garde-Meuble furniture, hangings, candelabra, tapestries are stored away neglected and unknown. Why not, Bonaffé asks, put all these artistic productions, which furnish the very best models that modern workmen can have, where they may be seen and studied, and replace them, where necessary, by cheap and useful modern furniture? The suggestion is a good one; but I refer to it principally because a third source which he mentions, in the *Guide de l’Amateur*, is open to American amateurs of eighteenth-century furniture. The Government sales, the “*ventes du Domaine*,” are, be it known, the happy hunting ground of the knowing ones among the dealers. They are hardly advertised, there are no catalogues, no publicity, no regular auctioneer and no amateurs. Silver candlesticks wrought by Germain are sold by the pound. Fine old iron-work and wood panelling bring simply what it costs to tear them down and take them away. Columns and tables of porphyry are sold by the heap, and are sometimes resold the same day for five or six times the price at which they are knocked down. M. Bonaffé suggests that these sales be managed at the Hôtel Drouot, and that the Louvre have the right to retire any object that may be considered worthy of being placed in the proposed eighteenth-century museum. Meanwhile the hint need not be lost by American collectors. I happen to know that Mr. Henri O. Watson has for some time “worked” these sales to great pecuniary profit, and may be other American dealers have done the same thing.

It appears from the French journals that the counterfeiters Lambert and Hartmann, who succeeded in selling drawings falsely attributed to Detaille, De Neuville and Meissonier to Mr. Victor Koning and Mr. Levy, have been condemned, the former to a year’s imprisonment, the latter, who was the actual counterfeiter, but who was not concerned in selling the false drawings, to three months. Hartmann, it seems, made the drawings, which are said to have been very clever imitations, for 100 francs each. Lambert, who employed him, obtained anywhere from 800 to 2000 frs. for them. As Lambert has been engaged in this business all his life, and claims to have succeeded his uncle in it, there must be thousands of these counterfeits in the hands of amateurs.

GEORGE HITCHCOCK is having extraordinary success in London. His exhibition of pastels at Robert Dunthorne’s gallery has not only been highly praised by the leading critics, but at last advices nearly all had been sold at prices ranging from five to twenty-five guineas each. Goupil & Co. are to open a special exhibition of his paintings in oil, on December 6th, and Mr. Kennedy, of Wunderlich and Co., who is in London, has arranged with Mr. Hitchcock for an exhibition of pastels in New York next season. “*Atmospheric Notes in Pastel*” are what the artist calls his sketches in Holland, at the Dunthorne gallery. By the way, the poetic little preface to the catalogue, signed “J. B.,” has been attributed—on the strength of the initials, I suppose—to John Burroughs. It was written by Mrs. Hitchcock.

HERE are some London criticisms on Mr. Hitchcock’s well-known “*Tulip Culture*,” on the occasion of its recent appearance at the Royal Academy:

“Audacious yet successful.”—*The Daily News*.

“Mr. Hitchcock’s ‘*Tulips*’ were in the Salon last year. The picture is a great triumph, and marks the painter as one of the few ‘born colorists’ in the art of to-day.”—*The Artist*.

“... A bold and interesting attempt to deal decoratively with brilliant masses of pink, white and yellow flowers, disposed



in successive oblongs and 'shot' with green leaves, to use a millinery term. The harmonious balance of the picture is obtained by a woman in violet and a background of green trees. Perhaps, however, the want of some shadow is felt for contrast—it is all so bright."—The Sunday Times.

DR. CHARLES WALDSTEIN, Director of the American Archaeological School at Athens, who lately lectured in London before The Royal Institution on the recent excavations in Greece, with illustrations from photographs thrown upon a screen by electric light, describes the progress of the work of himself and his associates at Platea. One of the latter, Mr. Hunt, has prepared a careful paper on the topography of the battlefield of Platea, illustrated by a new map, in which he has been assisted by Mr. Hale. Dr. Waldstein has not yet discovered any of the three important temples (Athena, Hera and Demeter), but he has, in the course of his excavations, come upon some interesting inscriptions. Under the lead of the scholarly young Doctor, the work of our American school in Athens, in the way of original research, is certainly highly creditable, and greater things may be looked for in the near future. Dr. Waldstein last month made his annual visit to the home of his parents in New York; but too late, alas, to find his father alive. That most estimable gentleman, whose pride in his talented son was the ruling passion of his life, died within a day or two of the latter's return.

A LONDON correspondent of The Art Amateur seems to think that, with the notable decline in the market value of a lot of "huge pictures by Maclise and Frith's famous 'Railway Station,'" which, under the auctioneer's hammer, recently fetched but £300—"barely a twentieth of the sum given for them a few years ago"—the "keystone of the edifice ingeniously reared and supported by mutual log-rolling and faith in the ignorance of the English public is near falling, if, indeed, it has not already started." In the interests of art, it would be good news if it were so. But this consummation so "devoutly to be wished" I fear must be still far off. At picture sales in London almost coincident with the auction referred to, nearly a hundred thousand pounds was paid for a group of paintings by Sir Edwin Landseer and some of his contemporaries. Mr. J. Stanley Little recently declared the British to be "the most utterly ignorant people in art matters in the civilized world." This sounds like a harsh judgment, but, in truth, it is one difficult to gainsay. MONTEZUMA.

#### THE ROYAL ACADEMY EXHIBITION.

"THE worst Royal Academy for years" is as common a cry during the London season as the cuckoo's note in the country, and often enough uttered as automatically or passed on as monotonously. But this year the trite criticism is for once true, since within the memory of art critics (not a huge span of time, perhaps) no show so poor in its average can be recalled. Not that the mean level is low, but it is such a dull array of commonplace mediocrity, rarely breaking into distinctly good or obviously bad.

The more famous names especially tell with diminished force this year. The pictures by Sir Frederick Leighton or those by Sir John Millais would be passed over in silence were they signed by unknown artists. Even Mr. Alma-Tadema has sent his best work elsewhere, and is represented by one portrait and "The Frigidarium," an interior of a Roman bath, with draped and undraped figures, that, good as it is, is not more than an excellent example of the painter. The tiny peep of landscape, studied, as one painter told me, from the coast of the Riviera, is in its way the finest bit of outdoor painting in the exhibition; yet it occupies but a few inches of the background, and is a mere detail. Mr. Orchardson, usually a tower of strength, has only a graceful "pot-boiler," of a girl standing on the edge of the cliff. Mr. Watts is, for once, unimpressive, and the rest of the Academicians are so little concerned with art this year that it would be a pity to waste time in discussing their productions.

A note ominous for the official immortality of British art was sounded coincidentally with the May shows, when huge pictures by Maclise, and Frith's famous "Railway Station," fetched but £300 under the auctioneer's hammer, barely a twentieth of the sum given for them a few years ago. It would seem that the keystone of the edifice ingeniously reared and supported by mutual log-rolling and faith in the ignorance of the public is near falling, if, indeed, it has not already started.

So those whose study is of art look eagerly for the coming men to restore the position gained by Reynolds, Constable and Turner; but they look almost in vain at Burlington House. John M. Swan, one of the foremost outsiders, is, despite a limited sympathy and somewhat cramped invention, almost a great master, and his tiny picture of a nude fisher boy prone on the bank piping to the fishes is perhaps the best work of the year. His "Lioness Defending her Cubs" is similar in idea to his "Maternity" at the present Grosvenor exhibition. Henry Moore again gives us stretches of tossing sea painted with the brisk movement of which he alone has the secret. In the Paris Salon this year his seascape tells out with a force of its own amid far more accomplished neighbors than he is placed among in England.

The newer works by young artists, whose pictures were purchased in former seasons for the permanent collection under the terms of the Chantrey bequest, are always curiously awaited. This year Adrian Stokes sends what is practically a replica of his last year's work, and "Off St. Ives;" good though it be, is but a twice-told tale. H. S. Tuke, whose "All Hands to the Pump" was notably distinct last year, essays a flight into classical fields, and in his Perseus and Andromeda has attempted a naturalistic treatment of the myth. For the nude in the open air, no picture of the year surpasses this in exquisite color and masterly drawing; but as an interpretation of the theme, it has failed to secure unanimous praise. His "Euchre," a group of sailors seated on the deck of a ship, is a fine study of nautical genre, and a worthy advance. W. H. Bartlett's experiment in a similar theme, "The Committee Boat" at a swimming match, gives the bare facts of flesh in sunlight, but is a painfully prosaic transcript of unselected truths that excites little sympathy in any respect.

Mr. Lavery, in "The Bridge at Gretz," shows what may be fairly voted the best picture of the year from an artist's point of view. It is a long stretch of river crossed to the right by an old stone bridge; no sky is seen through the trees; there is a checkered mixture of sun and shadow beneath overhanging foliage. A long on-brigger, with an oarsman in boating costume and a boatful of people in modern dress, complete the tableau. Modern, veracious and unromantic in its subject, it is by its absolute accomplishment not far short of a masterpiece.

Frank Brangwyn's studies of rough seas and rocking vessels are fine schemes of low tone, but, as with Mr. Swan's work, the fascination of their lowered key of color gives monotony that ere long would deserve reproach. Mr. Boughton has but one work in the Academy, "The Puritan's First Winter in New England," but it is singularly good. Mr. Sargent has sent his most important canvases elsewhere, and his "Mrs. K—" and "A Lady" do but fulfil his promise of excellence. Frank D. Millet's "How the Gossip Grew" is a dainty thing in its bric-à-brac way. George Hitchcock's "Tulip Culture"—a triumph of a former Paris Salon, which has been both illustrated and described in The Art Amateur—tells with splendid distinction, and dominates the room.

In sculpture there is also a falling off, or, more correctly, less evident advance. Onslow Ford's "Gordon" is a triumph of its kind, but it is the school of the rococo, and must not be thought of in connection with, say, the Elgin marbles. Mr. Donoghue's "Sophokles" is too evidently a variant of a well-known figure in the Luxembourg to be accepted as a great work, yet it is comparatively excellent. Harry Bate's two examples are also notable, but the rest of the sculpture fulfils the tradition of 1890, and provokes little praise if it deserves but scant blame.

Altogether the Academic harvest of 1890 is a poor crop, and is not worth garnering among the store for posterity, but may be cast as grass into the oven, and forgotten with the closing of its exhibition.

GLEESON WHITE.

At the Durand-Ruel galleries, in Fifth Avenue, one may at present admire some of these Limoges enamels, Florentine bronzes, and ivory triptychs, which the great European collectors like Mr. Spitzer so much affect. A magnificent bas-relief in marble, by Cesare da Fiesole, of the Madonna and Child, has its background still coated with blue paint, and its arabesque border touched with faded gilding. It is in excellent preservation. A salt-cellar of Limoges enamel is decorated with figures of dancing boys on each of its eight sides. Among the new pictures may be mentioned a Fortuny, a "Spanish

Dancer" in a court-yard decorated with pots of flowers and with Moorish falences; two Diaz figure-pieces of unusual merit—a lady with hollyhocks and a group of Italian children; several fine Corots; a Houdin cattle piece; a Teniers, "The Alchemist," and a "Drinker," by Adrian Von Ostade.

#### THE METROPOLITAN MUSEUM OF ART.

THE changes at the Metropolitan Museum are, this season, neither numerous nor very obvious. The frequent visitor will notice a better arrangement of the Cesnola and other antiquities, and a few additions to the Willard collection of architectural casts, on the ground floor. It is in the upper galleries that the most important changes have been made. Chief among them must be reckoned Mr. Marquand's handsome gift of pictures, which are valuable as representing their several schools, and make an interesting addition to the collection of old masters and canvases of the English school already presented by him to the museum. They include a half-length "Portrait of a Lady," attributed to Leonardo da Vinci. It is a panel and shows a vertical crack through two thirds of its length, running through the face, neck and upper part of the bust, but not seriously disfiguring the painting. It is otherwise in very fair preservation. The lady is presented full face, is dressed in a brownish stomacher, with red slashed sleeves, and holds a small dish of cherries in her hand. The face is pale and looks as though the finishing touches—in carmine, possibly—had disappeared. The reddish auburn hair is confined by a wreath of foliage in metal, apparently intended for bronze, and is most elaborately painted, or rather drawn, in fine glittering lines. The color is even, yet very fine, and altogether we have an important addition to the Museum's Italian paintings. The picture is from the St. Leonard collection, bought entire from Lord de Ros about 1830. A Rembrandt, "Portrait of a Man," from the collection of Sir William Knighton, physician to George IV., is a sketch in transparent tints of an old man in a slouched hat and brown doublet. The lace cravat alone is heavily painted.

"Susannah and the Elders," attributed to Rubens, is a small picture, with the crouching figure of the woman in front, and the two splendidly clad "elders" behind a stone balustrade in the background. The picture has no record, but in color and handling it is not unworthy of the great Fleming. Hogarth's portrait of little Miss Rich, seated at a small table building a house of cards, is very pleasant in its silvery gray tones, and the expression of the little girl's face is most amusingly rendered. A portrait of Olivarez, from the Landsdowne collection, attributed to Velasquez, is full of animation, but rather brickly in color. A supposed Van Eyck, "The Deposition from the Cross," a small panel, is interesting chiefly because of the supposition of the donor that it is by the originator of oil painting. The figures are well grouped and expressive, but show no sign of genius. It can be traced no farther back than 1887, when it was in the collection of the Hamborough family of Ventnor, Isle of Wight. A large decorative landscape by Gainsborough is from the collection of the late Sir Francis Bolton.

In the loan collection, the Seney pictures have been replaced by a number of pictures belonging to Mr. Havemeyer. The three magnificent Rembrandts, "The Gilder" and the portraits of Van Beresteyn and his wife, are now to be seen together, with two smaller portraits by Franz Hals, of Scriverius and his wife, the large Corot, "The Destruction of Sodom" (all of which have been noticed in The Art Amateur), and several other fine examples of the modern French school. The two examples of Franz Hals are from the Secretan sale. So also is the famous "Interior" by Pieter de Hooghe. The Decamps's are two eastern landscapes, one of which has a distant view of Smyrna, with figures near a stream in the foreground. The other is a brown, rocky landscape with a man stooping to drink at a small spring, and a blue mountainous distance. A remarkable Ziem, a "Canal in Holland," with boats and barges, and a fine Troyon, "The Water Cart" being filled at the edge of a river, with a background of willow trees, are also from the Havemeyer gallery.

In the "Gold Room" a choice lot of Battersea enamels, snuff-boxes and vinaigrettes, presented by Mr. Marquand, hang on the wall opposite the door. The Lazarus collection of miniatures and fans has been added to, especially in the latter department, and a lot of American Indian gold and silver antiquities from the Barlow bequest has been disposed in various parts of the room.



# THE ATELIER

## PEN DRAWING FOR PHOTO-ENGRAVING.

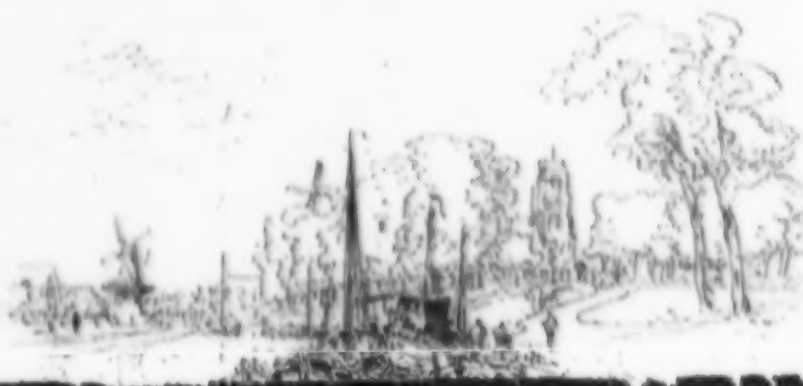
XV.

**I**N my June paper I spoke of shading, giving, as a reason for taking it up before outlining, that I thought a shaded drawing more interesting than one in outline, and that I would rather begin by interesting the student than by laying down rules, which, however correct and well founded they might be, must of necessity seem arbitrary and dry. There is a prevailing impression that outline drawing is easier than shading, and that, for this reason, it ought to be practiced first. Nothing could be further from the truth than this. Let any one attempt an outline drawing of a landscape like either of the sketches hereafter

for this is that an outline does not give as adequate an idea of a tree as can be got by light and shade.

A large tree in the foreground of a landscape, let us say, is almost entirely in shadow. This you take as a salient point in your sketch, and all the other objects in it you consider in their relation to it. You say, for example, "This cedar or this elm is to the right or to

objects in your sketch. In the other drawing after Harpignies—to illustrate my meaning further—is a small dark tree standing just under the point in the composition where the sun is placed. This, if put in almost at the beginning of your sketch, would give you a point to measure from. You could say, for example, that you would make it the central point in your drawing, as the artist has here done, though this is not a practice recommended by writers on composition. It would be more in accordance with the principles of art to have the sun a little more to the right or to the left. You will notice that the castle in Harpignies' other drawing is so placed. You would then put in the sun just above the tree; the dark tree to the left of this you would place in the middle of the portion of your picture to the left of the central point, and so on with the



40

## THE ART AMATEUR.

burnt Sienna in the shadows. The iris of the eye is painted with bone brown, burnt Sienna, yellow ochre and white shaded with ivory black, and the pupil is pure burnt Sienna and black. Paint the lips with madder lake, vermillion, yellow ochre, white, light red, a little cobalt and ivory black. The blue drapery is painted with Antwerp blue, white, a little cadmium and madder lake, qualified by raw umber and ivory black. Burnt Sienna is added in the shadows. The white drapery is laid in with a general tone of light gray and the lights put on afterward; also the accents of dark. Paint this with yellow ochre, white, ivory black, permanent blue and burnt Sienna. The Head may be painted the size given or enlarged to the dimensions of life. When finished it should be framed in a deep gilt frame. (b) A first painting means the blocking in, which secures the drawing; this may be done in raw umber only, or approximate tints to those used throughout may be employed. For a highly-finished picture three, or even four paintings may be necessary, but it does not follow that you must each time go over every part. Your object is to correct the modelling and touch up the coloring until you feel there is nothing more to be done. Rough sketches can be completed in one painting, and very good effects are obtained by bold work of this kind when well done. Such sketches are useful as models for more finished work, as occasion requires.

### TANAGRA FIGURINES.

A. L. D. West Chester, Pa.—The Tanagra figurines are little statuettes in terra-cotta, found in tombs at Tanagra, a town of ancient Krotia, where they had been buried since 400 years B.C. They are charming specimens of the realistic Greek art of that period. They vary from eight to fifteen inches in height, are painted and sometimes gilded, and will illustrate the every-day life of the Boeotians at the time of Phidias. Their chief interest to us is that they show that the artists of their period, while glorying in the classic models of their deities, had enough original feeling for art to portray with rare skill the persons they elbowed in the street and market-place in every-day life. Until the discoveries in the tombs of Tanagra we were really without examples of the realistic in Greek art. The modern history of some of the Tanagra Figurines is as follows: They were brought to this country by Mr. Gaston L. Feuardent, and offered for sale. A New York gentleman thought of raising the money to buy them and to offer the collection to the Metropolitan Museum of Art. Mr. Di Censola undertook to consult with the Board of Trustees as to the importance of possessing them; but from some cause or other the Museum was not properly informed of the proposal, and the matter was allowed to drag until Mr. Appleton came along, at once recognized the importance of the figurines, bought them; and presented them to the Boston Museum of Fine Arts. The price paid for the whole collection of twenty-three figures was \$1500. Other Tanagra figurines have since been brought to this country through the agency of Mr. Henri De Morgan, formerly Mr. Feuardent's partner, but they bring much more money. Several charming examples were shown, in connection with groups from Asia Minor of a similar character, at an exhibition of Greek art at the Union League Club, last winter.

### A PASTEL FIXATIF.

SIR: Will you kindly inform me if any method of fixing pastel painting has been discovered, and if so where I can procure the preparation? H. A., Key West, Fla.

Henry Leidel & Co., Fourth Avenue, corner of Twenty-fifth Street, New York, have a preparation called "Pastel Fixative," which they claim, and, we believe, with justice, to be perfectly safe and not to affect the colors.

### REMBRANDT'S ETCHING "GROUND."

S., Boston.—The etching ground said to have been used by Rembrandt was made up of white wax, 30 gr.; gum mastic, 15 gr.; asphaltum or amber, 15 gr. The mastic and asphaltum were pounded separately in a mortar, the wax being melted in a pipkin or earthen pot, and the other ingredients were added little by little, the whole being kept well stirred until thoroughly melted and amalgamated.

### MEZZOTINT ENGRAVING.

S. B., Brooklyn.—You are right. The print you name is not an etching, but a mezzotint. The process of mezzotint engraving consists in passing over a plate of steel or copper with an instrument called a cradle, by which a burr is raised on every part of the surface, in such quantity that, if filled in with ink and printed, the impression would be one mass of the deepest black. On the plate so prepared the lights and middle tints are burnished or scraped away, leaving it untouched for the darkest shades. The tools employed in this art are the grounding tool or cradle, roulettes, burnishers and scrapers. The grounding tool has the shape of a shoemaker's knife, with a fine serrated edge. The roulette is a small-toothed wheel set in a handle. The first step of the process is to mark upon the plate the limits of the design, and within these limits the grounding tool is employed. It is pressed upon in an even, steady and moderate manner, and with a rocking motion advanced over the plate till the whole space within the limits is covered with lines. These lines are crossed by others at right angles. The two diagonal directions are then taken. The whole series of lines is then repeated several times, taking care not to enter the same lines twice, till, at length, by the extreme closeness of the lines, the original surface of the copper is entirely destroyed, and if an impression were taken from the plate it would be completely black. This operation is called laying the mezzotint ground. To the ground thus formed must now be transferred the outline of the design.

### A PLASTER CAST OF THE HAND.

E. F. P., Pueblo, Col.—To make a plaster cast of the hand, the sleeve of the person operated on should be rolled up, and a towel twisted round it at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all that is required, the mould can be made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must, of course, be kept perfectly still till the plaster has set, or the work will be spoiled; after it has set, it will be still of necessity till the mould has been removed. When the mould is finished, the hand can be lifted from the pillow; the paper will prevent the plaster from sticking to the towel. Any little tongues of plaster which may have found their way under the fingers can be cut away with the scraper, and the hand will be released without difficulty. When all is finished and the mould clipped away, the operator can scarcely fail to be pleased with the result of his labors. Every fold of skin and line and marking will be seen reproduced with

the most microscopic fidelity. Both sides may be moulded if desired, and the hand reproduced in the round instead of in relief, by making a second half to the mould.

### PREPARING COLOR FOR TEXTILE DESIGNS.

SIR: Will you please inform me how the vermillion used by designers on textile paper is prepared? H. F., Newburyport, Mass.

Our correspondent is not sufficiently explicit for us to be certain of his meaning, but he probably wants to know how to mix the dry powder or gouache color to the proper consistency for painting. To do this, let him place a small quantity of the dry powder color on a glass slab (say from one teaspoonful to one tablespoonful, according to the space he has to cover), and to it add just sufficient water to moisten it so that it may be ground on the slab by a palette knife. It must be ground until perfectly smooth and creamy; then there should be added sufficient medium (thick gum-arabic water) to cause the paint to adhere to the paper. To determine the proper quantity, a brushful must be painted on a piece of paper and allowed to become thoroughly dry. When dry, rub the paint with the finger, and if it comes off in a dry powder add more medium. Repeat this process until sufficient medium is added to hold the paint firmly to the paper. When painted the paint should have a soft velvety appearance, but should not come off on the finger when rubbed.

### MARIE BASHKIRTSEFF'S RIVAL.

SIR: I think it would interest your other readers, in common with myself, to know if the picture in the May number of The Art Amateur is by Mdle. Breslau, the artist of whom Marie Bashkirtseff was so jealous, and to whom she makes such constant allusion in her journal. Will you kindly state if such is the case? Z. D. L. S., Rutland, Vt.

It is; and Mdle. Breslau promises, by the success she has already achieved as an artist, to justify the opinion formed of her talent by her fellow-pupil and rival.

### WOOD-CARVING HINTS.

H. G. A., Trenton, N. J.—(1) The wood-carving designs for the upper panels of a screen in course of publication in the supplement page of the magazine can be enlarged to suit individual requirements by means of the pantograph. (2) It is certainly advisable to cover the back of a painted canvas panel for a screen. (3) Our space will not admit of our complying with your other requests.

S. T., Pittsfield, Mass.—When a design is to be lowered, the carving is done on the wood in the condition it leaves the cabinet-maker's bench. The cabinet-maker should be reminded not to use sand-paper, but the scraper, to make his work smooth. Sand-paper used on wood dulls and spoils the edge of the carver's tools. When the design is transferred to the wood, lower with a narrow chisel or flat gouge, according to the outline of the design. The learner should be cautioned against driving his chisel too deeply into the wood in outlining, especially when thin stems are being cut. Handle the chisel vertically and give a light tap or two; then, slanting the tool, cut out an angular chip. This is called a relieving cut, as it enables a tool to cut still deeper without wedging and pressing too hard against the leaf or stem, and perhaps breaking it off.

B. J., Pittsfield, Mass.—For a first attempt try a panel of well-seasoned inch walnut, about two feet long and about ten inches wide. See that the wood is of fine, even grain; let a carpenter dress it on both sides. Keep your tools slipped through little strips of leather tacked against the wall back of your working bench. A wooden vise, as on a carpenter's bench, is useful. Of course carving may be done by clamping the work to an ordinary table, but it will be found fatiguing, being too high for sitting and too low for standing. You will need a high stool, to bring you to the height of the bench when seated. The work must be firmly fastened to the bench; wooden hand-screws, such as used by carpenters, are good. More easily managed, and just as serviceable, since no matter how large a piece of furniture may be attempted, only one piece of wood is carved at a time, are the ordinary iron carriage clamps, which can be procured at any hardware store at a cost of fifty to seventy-five cents. It is better to get two of these, as one will sometimes need two in working on a long panel; get clamps that will take in not less than four inches of wood, to include thickness of bench and of working panel, and get the "adjustable" screw, which will fit itself to and hold a curved surface.

### CHINA PAINTING QUERIES.

MRS. L. H., Hagerstown, Md. (1) Firers never take any responsibility in firing china. There may be a flaw in the article which is only discovered in the firing. (2) Write to Miss M. T. Wynne for other particulars.

SIR: I have tinted six pieces of French china in capucine red. Four were retinted and refired. The color rubbed off all the pieces as easily as if they had not been fired at all, though there was a good glaze on them. I used, in tinting, fat oil and lavender oil. I have had no trouble with any other color. Can you tell me what is wrong? A SUBSCRIBER, Elizabethtown, Pa.

The result you describe was probably due to too hard a firing.

CHINA, Newark, N. J.—Natural gas can be used successfully in firing china in the studio china kiln; but with gas-line or charcoal the kiln is said to work equally well. Send to F. A. Wilke, Richmond, Ind., for his circular, which gives all the particulars you ask for.

### SUNDRY QUERIES ANSWERED.

MRS. A. B., La Porte, Ind.—Fresh spirits of turpentine, used as a medium with oil paints, will fix the paint on linen or other fabrics as far as any medium will.

S. T., Brooklyn.—Lacquer for brass may be had of the Fred'k Crane Chemical Co., Short Hills, N. J. Write to them for their circular.

ARTIST: The Winsor & Newton's single-primed canvas is perhaps most used by our artists, but some canvases of American make are equally good. (2) When beginning a picture, it is well to put the paint on heavily. Use Devos's poppy oil with the colors as a medium.

L. C., Tuscola, Ill., (1) will find the desired information regarding our charges for "such criticism of paintings as these in the April number of the magazine," under the heading, "Bureau of Criticism and Information." (2) The opening of the Fall Exhibition of the New York National Academy of Design takes place in October. Pictures sent for exhibition should be framed, but should be without glass or shadow-box. By application to Mr. Richards, the secretary, a circular may be had containing all necessary information.

### HINTS FOR HOME DECORATION.

THERE is undoubtedly a growing appreciation among housekeepers for the straw matting which, as summer floor coverings, cannot be surpassed. Although those of Japanese manufacture are more finely woven, it is claimed that the Canton mattings are the more durable. These come in "solid" colors, small checks and large plaids. A new kind of matting was introduced last season, which is made with a warp of cord, and which must necessarily be stronger than that composed entirely of straw. This is of American manufacture, and may be found in a variety of figures and colorings at 45 cents a yard. It is generally admitted that those woven in small figures wear much longer than the larger designs. When winter comes it is not necessary to take up bedroom mattings and put down carpets. The addition of a few fur or woollen rugs will give all the warmth needed, and the room may be kept much cleaner than is possible when carpets are used. Carpets absorb the dust, while with mattings most of it remains on the surface and may be removed with a damp cloth or a brush.

BAMBOO, always suggestive of summer coolness and lightness, is used for many pieces of furniture. Tables of a size suitable for halls are \$4 and \$5, and small chairs are about the same price; odd little curved benches cost about \$3. Teak wood is somewhat cheaper than formerly; good-sized teapots simply carved are sold for \$5.00. Handsome Cakutta chairs of cane and bamboo combined are \$10. They are beautifully made, and of graceful, comfortable shape. The price is not exorbitant. At Vantine's, Oriental rush, cane and bamboo furniture may be found at very low prices. Bamboo and reed sidaries or porch curtains are seen there in various sizes; they are sold with tackle ready to hang them up; they are quite inexpensive. At the same place may be found those capital Cakutta water-coolers (price, \$1.00), which will keep cracked ice twelve hours—no small consideration, with ice at \$1 a hundredweight. The Nakosa water-bottles, used in the East for keeping water cool and pure, may be bought from 50 cents to \$2.50.

AT Chadwick's there is a delightful array of Portuguese and Spanish cheap modern pottery, which, with its rich colors and good forms, afford splendid opportunities for decoration at a small outlay. For country houses these water pitchers, bowls and vases are just the thing to brighten up a sombre room, and some of the smaller pieces look quite appropriate on the breakfast table.

### NEW CHINA FOR DECORATING.

A LARGE cream jug, also in Belleek, covered with small but deep circular indentations which give it a glittering appearance, calls for notice. It costs \$3, but it is very strong on account of the extra thickness necessitated by the indentations.

A sugar-bowl shaped to represent a bag drawn in with cord and tassels costs \$1.25. A quaint teapot to hold about six small cups is made in exactly the shape of the round Japanese teapot. The handle is, however, peculiar: it crosses over the top like a teakettle, but from the centre of it springs a second handle, which reaches half way down the back of the teapot. Price, \$1.75.

A simple and elegant tea-cup and saucer in French china (price, 95 cents) is of a useful size—between an afternoon teacup and a breakfast cup—suitable for "bouillon"; it has a cover to keep the contents hot. Two beautiful sets, consisting of five pieces in addition to the tray, cost each \$10.50. One, composed entirely of shells, is called the "Mercedes" set; the other resembles crumpled paper more than anything else. Oblong trays or dishes to hold a three-quart brick of ice are made to look as if a plain doily had been laid over the dish. They cost \$2.50, and plates to match are 85 cents each. Very strong trays of similar shape (8x14 inches), with crinkled edges, cost \$3.50. It would seem not easy to break them.

Two remarkably cheap new plates come in good French china. One is the size of a small dinner plate, and would likewise serve for dessert or fruit—it has slightly waved edges and no shoulder; the other, more suited for a tea-plate, has a shoulder with a double festooned edge; prices respectively, 45 cents and 35 cents. A more expensive plate (\$1.25) for fruit or tea has an open edge divided at intervals with raised medallions.

An exquisitely dainty candy box admirably suited for tasteful decoration comes in three sizes, the largest seven inches in diameter, the smaller ones six and five inches respectively. They stand only about one and three quarter inches high. The lid, which has a fluted edge, is the full depth of the box, and so completely covers it. Across the top is the exact representation of a crossed ribbon, just as though the lid were tied on with it; this divides the space for decoration into four sections, a pretty raised bow forming the centre, the cross loop making the handle. Prices for the three sizes, \$1.75, \$1.50 and \$1.25. Another covered candy box (\$1.75), square form with rounded corners and divided into panels, is of Dresden pattern, suitable for tiny sprays of flowers.

An open box to hold about one pound of candy is made like an oblong basket with a handle. Price, \$1.50.

An oblong lunch plate with a handle (40 cents) is a combination of a saucer to hold a cup and a semicircular space for a sandwich or cake.

Pretty little slippers with bows, to hold flowers, cost \$1.50, and imitation opera glasses (\$1.95) are made bouquet holders.

A handsome cachepot in fine Limoges ware costs \$3.50; it has for a handle on each side an elephant's head.

A little cigar stand combined with a match-box in the shape of a tulip costs 45 cents; the base is corrugated for the striking of matches. Mounted on a tobacco jar, it costs \$1.25.

### BUREAU OF CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail, giving criticism, instructions or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastels. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

### SCALE OF CHARGES:

Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	2.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00
N.B.—No more than six paintings are to be sent at one time.	

All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.





## My Note Book.

Leonato.—Are these things spoken or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*



It seemed to the editor of The Art Amateur that the spirited crayon drawing by Rajon, reproduced on the preceding page, might be pleasant to glance at as one peruses—as who does not?—"The Gentle Art of Making Enemies;" so he gives it, although a portrait of the same distinguished artist was published in the magazine some years ago. We have here a striking likeness; but poor Rajon was too kind-hearted to present the fiery Whistler with the frankness shown in Mr. Chase's full-length portrait of him, which, cruel though it be—as a painting, by the way, it is an admirable parody on Whistler's "Sarasate"—is wonderfully life-like. The doughty Quixote of the studio, half lost in the murky background, appears, wand in hand—as if to emphasize his diminutive stature—with head thrown back, monocle quizzically in eye, and the famous white lock standing out aggressively from its fellows, like the white plume of Henry of Navarre. But his endless fights with the critics seem to tell on Mr. Whistler; for his once raven locks are now more than streaked with silver, and soon, alas, the famous white one will be united with its brethren. Shall I wish that this may prove symbolical of reconciliation and amity all around? Perish the thought! The sable locks may fade, and the white lock may join its fellows; but Whistler, dear Whistler, even bald-headed, you would be our Whistler still! May you live forever! You add to the gayety of the nations. We cannot do without you!

THE Hanging Gardens of Babylon were one of the Seven Wonders of the Old World, and the proposed Hanging Gardens over the Reservoir in Fifth Avenue may one day rank among the wonders of enterprise of The New (York) World. So good an architect as Mr. Stanford White, I see, expresses faith in the feasibility of this daring idea. Let me commend to the notice of the editor, by the way, the fascinating description of the Hanging Gardens of old, in Elizabeth Stewart Phelps and Herbert D. Ward's clever novel of the times of Daniel, "The Master of the Magicians," published recently by Houghton, Mifflin & Co.

SPEAKING of the purchase by the Royal Academy, under the terms of the bequest of the Chantrey Fund, of the picture "Love Locked Out," by Mrs. Anna Lea Merritt, a New York Herald writer says: "The only American that I can recall that has had a picture bought out of the Chantrey Fund is Ernest Parton, the landscape painter, who has resided in England for a number of years." His recollection on the subject is imperfect. It is only a few years since John S. Sargent was so honored.

MRS. MERRITT's picture is noticed as follows by The Daily Telegraph:

"A very clever, but somewhat disappointing, picture is A. L. Merritt's 'Love Locked Out'; Cupid, quite nude and with the nape of his neck to the spectator, is vainly seeking admittance at a brazen portal which has been securely locked, bolted and barred against him. There is a wicket in the inhospitable postern, and through the bars of that wicket the imaginative might think that there was audible the murmur in a sweet mezzo-contralto voice of the refrain of the Ethiopian ditty, 'It's no use knocking at the door.' The boy's figure is unimpeachably drawn and modelled, and the flesh tints are most cleverly and successfully contrasted with the yellow sheen of the door; but the poetic beauty of the subject is quite marred by the circumstance that the artist has given her Love an ugly, common shock-head of hair, which makes him look like a 'gavroche' who has played truant from a board school, and after taking a mud-lark bathe at Chelsea has left his clothes on the Embankment and come up to a studio in Tite Street to stand as a model. We could dispense with Cupid's conventional and hackneyed wings, bow, arrows, and quiver; but a few touches would have made this disrobed urchin put on something of the guise of the Master who is, or was, or is to be, of all mankind."

THE only important purchase by an American at the recent sale in Paris of the collection of the late Prosper Crabbe was made on behalf of Mr. Joseph Pulitzer of the New York World, who paid 50,000 francs for the fine Franz Hals, "Le Joueur de Violon." One million,

five hundred and eighty thousand francs, the official report says, was the product of the Crabbe sale. But I learn on the best authority, that one-third at least must be subtracted for pictures bought in by the family. Of the pictures attributed to Rubens most were thus disposed of. All those by Alfred Stevens were bought in and one or two of the Meissoniers. The pictures actually sold brought good prices; but, taken altogether, the sale was not a success.

THE famous collection of English miniatures by Cosway and contemporaries, in the Edward Joseph sale at Christie's, according to The Athenæum, brought nearly £10,000. The name of the buyer is not given.

THE suit against Mr. Durand-Ruel, going on for four years in the Paris courts, involving the authenticity of the painting, "Marat dans sa baignoire," which he bought as an original work by David when he purchased the gallery of Prince Napoleon in 1868, and sold as such to the present owner, Mr. Terme, director of the Museum of Lyons, has been decided by the Court of Appeals wholly in favor of the defendant—or rather, of the defendants, for Mr. Terme was made a party to the action. The suit was brought by the heirs of David to establish their version of the picture as the original, and at first it was decided in their favor. They admitted that the Durand-Ruel picture came from David's studio, but maintained that it was by Baron Gerard, one of his pupils. The testimony of the experts from the beginning has been so strongly in favor of Mr. Durand-Ruel that it is strange that judgment was not given him in the first instance.

THE following lines are addressed by The Sun to the Superintendent of Prospect Park, Brooklyn, who recently refused Mr. Chase permission to paint there:

"You are at least consistent, Mr. Jones,  
To let no artist in your fair park lurk.  
We judge that none has ever been there yet,  
From what we've seen of your queer landscape work."

The epigram is neat, but, in point of fact, if there is not some excellent landscape gardening at Prospect Park, Mr. Chase—judging from his many delightful little pictures taken there—must, while painting from nature, have drawn upon his imagination.

THE daily press of London does not seem to treat Mr. Sargent's pictures at the Royal Academy with any more consideration than did The Athenæum his work at The New Gallery (quoted last month), judging from the following notice found in The Daily Telegraph:

"The exuberant Mr. J. S. Sargent—who seems to be all ablaze with talent, coruscating, it may be hinted, in rays of somewhat peculiar effulgency—is very sparkling indeed in the 'Portrait of a Lady.' Mr. Sargent also informs us in the catalogue that it is 'a study.' Is it, may we ask, a study for the higher development of the kangaroo dance? Fair is the lady to look upon, winsome is her expression, brilliantly toned are her garments, over-brimming with vigor and vivacity is the entire performance; but is the attitude assumed by the lady and is the astounding manner in which she is manipulating her voluminous skirts reconcilable with, or justifiable by, any recognized law governing the artistic fitness of things?"

IT has become such an old story for Mr. Sargent to provoke criticisms of this sort that it is probable that he really enjoys them. It would be difficult to account in any other way for some of his extraordinary performances. His cleverness is amazing; but one does not want to be amazed by every portrait he exhibits. A little of the dead level of repose would be a relief now and then. Mr. Sargent's amazing cleverness, indeed; his rage to do something original, something "stunning"—to use the slang of the studio—is apt to prove a curse to himself and anything but a blessing to the unfortunate sitter. "The hateful thing! I'd just like Mr. Sargent to paint her portrait!" a well-dressed woman exclaimed as she sailed past me in Fifth Avenue one day last winter.

THE time-honored query: "Did the ancients color their statuary?" has been revived by reason of the appearance at the Paris Salon of Gérôme's tinted statuette, "Tanagra," symbolizing Modern Archæology, by the representation of a lady examining a figurine she has dug from the earth. Like the life-size tinted "Venus," shown by the English sculptor, Gibson, at the Universal Exhibition, at London, in 1862, Gérôme's figure has blue eyes, light yellow hair and pink flesh. I remember,

by the way, that Gibson's "Venus" held a gilded apple, which shone prodigiously when the sun at noon streamed through the great aisle where the statue stood, always surrounded by a gaping throng. To return to the question as to the practice of the Greeks in the matter of coloring their statuary, it must undoubtedly be answered in the affirmative, as, on the irrefutable testimony of leading archæologists, has more than once been pointed out in these columns.

THE idea has been revived by M. Edmund Bonaffé of stocking a new museum in Paris, "which should cost nothing," with the artistic furniture of the seventeenth and eighteenth centuries now scattered through the various Government buildings. At the Ministry of War, of Finances, of the Marine, at the Department of Public Works, arm-chairs, tables, cabinets and commodos, all chefs-d'œuvres of the contemporaries of Gouthière and Boulle, abound. At the Garde-Meuble furniture, hangings, candelabra, tapestries are stored away neglected and unknown. Why not, Bonaffé asks, put all these artistic productions, which furnish the very best models that modern workmen can have, where they may be seen and studied, and replace them, where necessary, by cheap and useful modern furniture? The suggestion is a good one; but I refer to it principally because a third source which he mentions, in the Guide de l'Amateur, is open to American amateurs of eighteenth-century furniture. The Government sales, the "ventes du Domaine," are, be it known, the happy hunting ground of the knowing ones among the dealers. They are hardly advertised, there are no catalogues, no publicity, no regular auctioneer and no amateurs. Silver candlesticks wrought by German are sold by the pound. Fine old iron-work and wood panelling bring simply what it costs to tear them down and take them away. Columns and tables of porphyry are sold by the heap, and are sometimes resold the same day for five or six times the price at which they are knocked down. M. Bonaffé suggests that these sales be managed at the Hôtel Drouot, and that the Louvre have the right to retire any object that may be considered worthy of being placed in the proposed eighteenth-century museum. Meanwhile the hint need not be lost by American collectors. I happen to know that Mr. Henri O. Watson has for some time "worked" these sales to great pecuniary profit, and may be other American dealers have done the same thing.

IT appears from the French journals that the counterfeiters Lambert and Hartmann, who succeeded in selling drawings falsely attributed to Detaille, De Neuville and Meissonier to Mr. Victor Koning and Mr. Levy, have been condemned, the former to a year's imprisonment, the latter, who was the actual counterfeiter, but who was not concerned in selling the false drawings, to three months. Hartmann, it seems, made the drawings, which are said to have been very clever imitations, for 100 francs each. Lambert, who employed him, obtained anywhere from 800 to 2000 frs. for them. As Lambert has been engaged in this business all his life, and claims to have succeeded his uncle in it, there must be thousands of these counterfeits in the hands of amateurs.

GEORGE HITCHCOCK is having extraordinary success in London. His exhibition of pastels at Robert Dunthorne's gallery has not only been highly praised by the leading critics, but at last advices nearly all had been sold at prices ranging from five to twenty-five guineas each. Goupil & Co. are to open a special exhibition of his paintings in oil, on December 6th, and Mr. Kennedy, of Wunderlich and Co., who is in London, has arranged with Mr. Hitchcock for an exhibition of pastels in New York next season. "Atmospheric Notes in Pastel" are what the artist calls his sketches in Holland, at the Dunthorne gallery. By the way, the poetic little preface to the catalogue, signed "J. B.," has been attributed—on the strength of the initials, I suppose—to John Burroughs. It was written by Mrs. Hitchcock.

HERE are some London criticisms on Mr. Hitchcock's well-known "Tulip Culture," on the occasion of its recent appearance at the Royal Academy:

"Audacious yet successful."—The Daily News.  
"Mr. Hitchcock's 'Tulips' were in the Salon last year. The picture is a great triumph, and marks the painter as one of the few 'born colorists' in the art of to-day."—The Artist.  
"... A bold and interesting attempt to deal decoratively with brilliant masses of pink, white and yellow flowers, disposed



in successive oblongs and 'shot' with green leaves, to use a millinery term. The harmonious balance of the picture is obtained by a woman in violet and a background of green trees. Perhaps, however, the want of some shadow is felt for contrast—it is all so bright."—The Sunday Times.

\* \* \*

DR. CHARLES WALDSTEIN, Director of the American Archaeological School at Athens, who lately lectured in London before The Royal Institution on the recent excavations in Greece, with illustrations from photographs thrown upon a screen by electric light, describes the progress of the work of himself and his associates at Platea. One of the latter, Mr. Hunt, has prepared a careful paper on the topography of the battlefield of Platea, illustrated by a new map, in which he has been assisted by Mr. Hale. Dr. Waldstein has not yet discovered any of the three important temples (Athena, Hera and Demeter), but he has, in the course of his excavations, come upon some interesting inscriptions. Under the lead of the scholarly young Doctor, the work of our American school in Athens, in the way of original research, is certainly highly creditable, and greater things may be looked for in the near future. Dr. Waldstein last month made his annual visit to the home of his parents in New York; but too late, alas, to find his father alive. That most estimable gentleman, whose pride in his talented son was the ruling passion of his life, died within a day or two of the latter's return.

\* \* \*

A LONDON correspondent of The Art Amateur seems to think that, with the notable decline in the market value of a lot of "huge pictures by Maclise and Frith's famous 'Railway Station,'" which, under the auctioneer's hammer, recently fetched but £300—"barely a twentieth of the sum given for them a few years ago"—the "keystone of the edifice ingeniously reared and supported by mutual log-rolling and faith in the ignorance of the English public is near falling, if, indeed, it has not already started." In the interests of art, it would be good news if it were so. But this consummation so "devoutly to be wished" I fear must be still far off. At picture sales in London almost coincident with the auction referred to, nearly a hundred thousand pounds was paid for a group of paintings by Sir Edwin Landseer and some of his contemporaries. Mr. J. Stanley Little recently declared the British to be "the most utterly ignorant people in art matters in the civilized world." This sounds like a harsh judgment, but, in truth, it is one difficult to gainsay. MONTEZUMA.

#### THE ROYAL ACADEMY EXHIBITION.

"THE worst Royal Academy for years" is as common a cry during the London season as the cuckoo's note in the country, and often enough uttered as automatically or passed on as monotonously. But this year the trite criticism is for once true, since within the memory of art critics (not a huge span of time, perhaps) no show so poor in its average can be recalled. Not that the mean level is low, but it is such a dull array of commonplace mediocrity, rarely breaking into distinctly good or obviously bad.

The more famous names especially tell with diminished force this year. The pictures by Sir Frederick Leighton or those by Sir John Millais would be passed over in silence were they signed by unknown artists. Even Mr. Aima-Tadema has sent his best work elsewhere, and is represented by one portrait and "The Frigidarium," an interior of a Roman bath, with draped and undraped figures, that, good as it is, is not more than an excellent example of the painter. The tiny peep of landscape, studied, as one painter told me, from the coast of the Riviera, is in its way the finest bit of outdoor painting in the exhibition; yet it occupies but a few inches of the background, and is a mere detail. Mr. Orchardson, usually a tower of strength, has only a graceful "pot-boiler," of a girl standing on the edge of the cliff. Mr. Watts is, for once, unimpressive, and the rest of the Academicians are so little concerned with art this year that it would be a pity to waste time in discussing their productions.

A note ominous for the official immortality of Britannic art was sounded coincidentally with the May shows, when huge pictures by Maclise, and Frith's famous "Railway Station," fetched but £300 under the auctioneer's hammer, barely a twentieth of the sum given for them a few years ago. It would seem that the keystone of the edifice ingeniously reared and supported by mutual log-rolling and faith in the ignorance of the public is near falling, if, indeed, it has not already started.

So those whose study is of art look eagerly for the coming men to restore the position gained by Reynolds, Constable and Turner; but they look almost in vain at Burlington House. John M. Swan, one of the foremost outsiders, is, despite a limited sympathy and somewhat cramped invention, almost a great master, and his tiny picture of a nude fisher boy prone on the bank piping to the fishes is perhaps the best work of the year. His "Lioness Defending her Cubs" is similar in idea to his "Maternity" at the present Grosvenor exhibition. Henry Moore again gives us stretches of tossing sea painted with the brisk movement of which he alone has the secret. In the Paris Salon this year his seascape tells out with a force of its own amid far more accomplished neighbors than he is placed among in England.

The newer works by young artists, whose pictures were purchased in former seasons for the permanent collection under the terms of the Chantrey bequest, are always curiously awaited. This year Adrian Stokes sends what is practically a replica of his last year's work, and "Off St. Ives," good though it be, is but a twice-told tale. H. S. Tuke, whose "All Hands to the Pump" was notably distinct last year, essays a flight into classical fields, and in his Perseus and Andromeda has attempted a naturalistic treatment of the myth. For the nude in the open air, no picture of the year surpasses this in exquisite color and masterly drawing; but as an interpretation of the theme, it has failed to secure unanimous praise. His "Euchre," a group of sailors seated on the deck of a ship, is a fine study of nautical genre, and a worthy advance. W. H. Bartlett's experiment in a similar theme, "The Committee Boat" at a swimming match, gives the bare facts of flesh in sunlight, but is a painfully prosaic transcript of unselected truths that excites little sympathy in any respect.

Mr. Lavery, in "The Bridge at Gretz," shows what may be fairly voted the best picture of the year from an artist's point of view. It is a long stretch of river crossed to the right by an old stone bridge; no sky is seen through the trees; there is a checkered mixture of sun and shadow beneath overhanging foliage. A long on-brigger, with an oarsman in boating costume and a boatful of people in modern dress, complete the tableau. Modern, veracious and unromantic in its subject, it is by its absolute accomplishment not far short of a masterpiece.

Frank Brangwyn's studies of rough seas and rocking vessels are fine schemes of low tone, but, as with Mr. Swan's work, the fascination of their lowered key of color gives monotony that ere long would deserve reproach. Mr. Boughton has but one work in the Academy, "The Puritan's First Winter in New England," but it is singularly good. Mr. Sargent has sent his most important canvases elsewhere, and his "Mrs. K—" and "A Lady" do but fulfil his promise of excellence. Frank D. Millet's "How the Gossip Grew" is a dainty thing in its bric-à-brac way. George Hitchcock's "Tulip Culture"—a triumph of a former Paris Salon, which has been both illustrated and described in The Art Amateur—tells with splendid distinction, and dominates the room.

In sculpture there is also a falling off, or, more correctly, less evident advance. Onslow Ford's "Gordon" is a triumph of its kind, but it is the school of the rococo, and must not be thought of in connection with, say, the Elgin marbles. Mr. Donoghue's "Sophokles" is too evidently a variant of a well-known figure in the Luxembourg to be accepted as a great work, yet it is comparatively excellent. Harry Bate's two examples are also notable, but the rest of the sculpture fulfils the tradition of 1890, and provokes little praise if it deserves but scant blame.

Altogether the Academic harvest of 1890 is a poor crop, and is not worth garnering among the store for posterity, but may be cast as grass into the oven, and forgotten with the closing of its exhibition.

GLEESON WHITE.

AT the Durand-Ruel galleries, in Fifth Avenue, one may at present admire some of these Limoges enamels, Florentine bronzes, and ivory triptychs, which the great European collectors like Mr. Spitzer so much affect. A magnificent bas-relief in marble, by Cesare da Fiesole, of the Madonna and Child, has its background still coated with blue paint, and its arabesque border touched with faded gilding. It is in excellent preservation. A salt-cellar of Limoges enamel is decorated with figures of dancing boys on each of its eight sides. Among the new pictures may be mentioned a Fortuny, a "Spanish

Dancer" in a court-yard decorated with pots of flowers and with Moorish falences; two Diaz figure-pieces of unusual merit—a lady with hollyhocks and a group of Italian children; several fine Corots; a Houdin cattle piece; a Teniers, "The Alchemist," and a "Drinker," by Adrian Von Ostade.

#### THE METROPOLITAN MUSEUM OF ART.

THE changes at the Metropolitan Museum are, this season, neither numerous nor very obvious. The frequent visitor will notice a better arrangement of the Cesnola and other antiquities, and a few additions to the Willard collection of architectural casts, on the ground floor. It is in the upper galleries that the most important changes have been made. Chief among them must be reckoned Mr. Marquand's handsome gift of pictures, which are valuable as representing their several schools, and make an interesting addition to the collection of old masters and canvases of the English school already presented by him to the museum. They include a half-length "Portrait of a Lady," attributed to Leonardo da Vinci. It is a panel and shows a vertical crack through two thirds of its length, running through the face, neck and upper part of the bust, but not seriously disfiguring the painting. It is otherwise in very fair preservation. The lady is presented full face, is dressed in a brownish stomacher, with red slashed sleeves, and holds a small dish of cherries in her hand. The face is pale and looks as though the finishing touches—in carmine, possibly—had disappeared. The reddish auburn hair is confined by a wreath of foliage in metal, apparently intended for bronze, and is most elaborately painted, or rather drawn, in fine glittering lines. The color is even, yet very fine, and altogether we have an important addition to the Museum's Italian paintings. The picture is from the St. Leonard collection, bought entire from Lord de Ros about 1830. A Rembrandt, "Portrait of a Man," from the collection of Sir William Knighton, physician to George IV., is a sketch in transparent tints of an old man in a slouched hat and brown doublet. The lace cravat alone is heavily painted.

"Susannah and the Elders," attributed to Rubens, is a small picture, with the crouching figure of the woman in front, and the two splendidly clad "elders" behind a stone balustrade in the background. The picture has no record, but in color and handling it is not unworthy of the great Fleming. Hogarth's portrait of little Miss Rich, seated at a small table building a house of cards, is very pleasant in its silvery gray tones, and the expression of the little girl's face is most amusingly rendered. A portrait of Olivarez, from the Landsdowne collection, attributed to Velasquez, is full of animation, but rather bricky in color. A supposed Van Eyck, "The Deposition from the Cross," a small panel, is interesting chiefly because of the supposition of the donor that it is by the originator of oil painting. The figures are well grouped and expressive, but show no sign of genius. It can be traced no farther back than 1887, when it was in the collection of the Hamborough family of Ventnor, Isle of Wight. A large decorative landscape by Gainsborough is from the collection of the late Sir Francis Bolton.

In the loan collection, the Seney pictures have been replaced by a number of pictures belonging to Mr. Havemeyer. The three magnificent Rembrandts, "The Gilder" and the portraits of Van Beresteyn and his wife, are now to be seen together, with two smaller portraits by Franz Hals, of Scriverius and his wife, the large Corot, "The Destruction of Sodom" (all of which have been noticed in The Art Amateur), and several other fine examples of the modern French school. The two examples of Franz Hals are from the Secretan sale. So also is the famous "Interior" by Pieter de Hooghe. The Decamps's are two eastern landscapes, one of which has a distant view of Smyrna, with figures near a stream in the foreground. The other is a brown, rocky landscape with a man stooping to drink at a small spring, and a blue mountainous distance. A remarkable Ziem, a "Canal in Holland," with boats and barges, and a fine Troyon, "The Water Cart" being filled at the edge of a river, with a background of willow trees, are also from the Havemeyer gallery.

In the "Gold Room" a choice lot of Battersea enamels, snuff-boxes and vinaigrettes, presented by Mr. Marquand, hang on the wall opposite the door. The Lazarus collection of miniatures and fans has been added to, especially in the latter department, and a lot of American Indian gold and silver antiquities from the Barlow bequest has been disposed in various parts of the room.

# THE ATELIER

PEN DRAWING FOR PHOTO-ENGRAVING.

XV.

**I**N my June paper I spoke of shading, giving, as a reason for taking it up before outlining, that I thought a shaded drawing more interesting than one in outline, and that I would rather begin by interesting the student than by laying down rules, which, however correct and well founded they might be, must of necessity seem arbitrary and dry. There is a prevailing impression that outline drawing is easier than shading, and that, for this reason, it ought to be practised first. Nothing could be further from the truth than this. Let any one attempt an outline drawing of a landscape like either of the admirable ones after Harpignies herewith reproduced, and see if he does not find himself puzzled, before he has half finished it, to recognize the different portions of his own drawing. After getting one tree in he goes on, perhaps, to the outline of a rock, and then returns to his tree. In nine cases out of ten he will have to stop a moment to consider which tree in the landscape before him he was last drawing! The reason

for this is that an outline does not give as adequate an idea of a tree as can be got by light and shade.

A large tree in the foreground of a landscape, let us say, is almost entirely in shadow. This you take as a salient point in your sketch, and all the other objects in it you consider in their relation to it. You say, for example, "This cedar or this elm is to the right or to

objects in your sketch. In the other drawing after Harpignies—to illustrate my meaning further—is a small dark tree standing just under the point in the composition where the sun is placed. This, if put in almost at the beginning of your sketch, would give you a point to measure from. You could say, for example, that you would make it the central point in your drawing,

as the artist has here done, though this is not a practice recommended by writers on composition. It would be more in accordance with the principles of art to have the sun a little more to the right or to the left. You will notice that the castle in Harpignies' other drawing is so placed. You would then put in the sun just above the tree; the dark tree to the left of this you would place in the middle of the portion of your picture to the left of the central tree; and so on with the rest of the composition. This is the mode of procedure followed by most artists.

As outlining, however, has much to do in giving character to a tree or a landscape, I propose, in the present paper, to interest you in the subject of

mere outline sketching in pen and ink. I should recommend, for preliminary practice, the jotting down of such views—outhouses or the village street, for instance—as



PEN DRAWING FOR PHOTO-ENGRAVING. HOLLAND SKETCH BY MAXIME LALANNE.

the left of the tree; below it there is a strong shadow—this may mark a rise in the land." A rock may be just above or just below it. And so on with all the other



PEN DRAWING FOR PHOTO-ENGRAVING. LANDSCAPE SKETCH BY ALLIGNY.



## FLOWER PAINTING.

## VI.—ROSES (concluded).

IN painting roses that are white or nearly so, one may begin with a characteristic warm color at the centre. This may be something of a blush, or it may be topaz-like; but in any case, it must not extend into the pure white of the outer petals. After this centre tinting, the shadows are to be laid in. These will develop the roses and show very well how they are going to appear, for the untouched canvas thus far represents the white of the petals. When the effect promises all that is desired the opaque color may be safely used—pure white or whatever light tint is required. Tender grays are now to be introduced to bring all into harmony, and perhaps sharp touches of light are to be given in finishing. A rose, like a face, be it ever so fair, must have the white that is due it held in reserve until the warm shadows are well secured, for they are much

more likely to be spoiled by white than white is to be spoiled by them.

When one is able to paint full-blown roses well he can easily apply the skill acquired to those that are opening. Their changeful character will embarrass him but little, for the work will be familiar, and he can proceed rapidly. After opaque color is once laid on, it is best not to make such changes and compromises as the unfolding of petals may suggest. That part of a rose in which this is most likely to occur should be finished immediately after being defined. Large round buds that are not sufficiently open to lose any of their solid appearance seem very beautiful in the hand, but they are apt to look rather substantial and cabbage-like when put on canvas. If they are in a study, it is best to give them only a transparent surface color at first, and, while working elsewhere, the petals will probably open a little.

In combining roses of different colors, we know that the florist does not always produce the harmony he aims at, and the task of the painter is a far more difficult one, most difficult of all when the contrasts are strong.



PEN DRAWING FOR PHOTO-ENGRAVING. "THE RACE-COURSE." BY H. SCOTT.

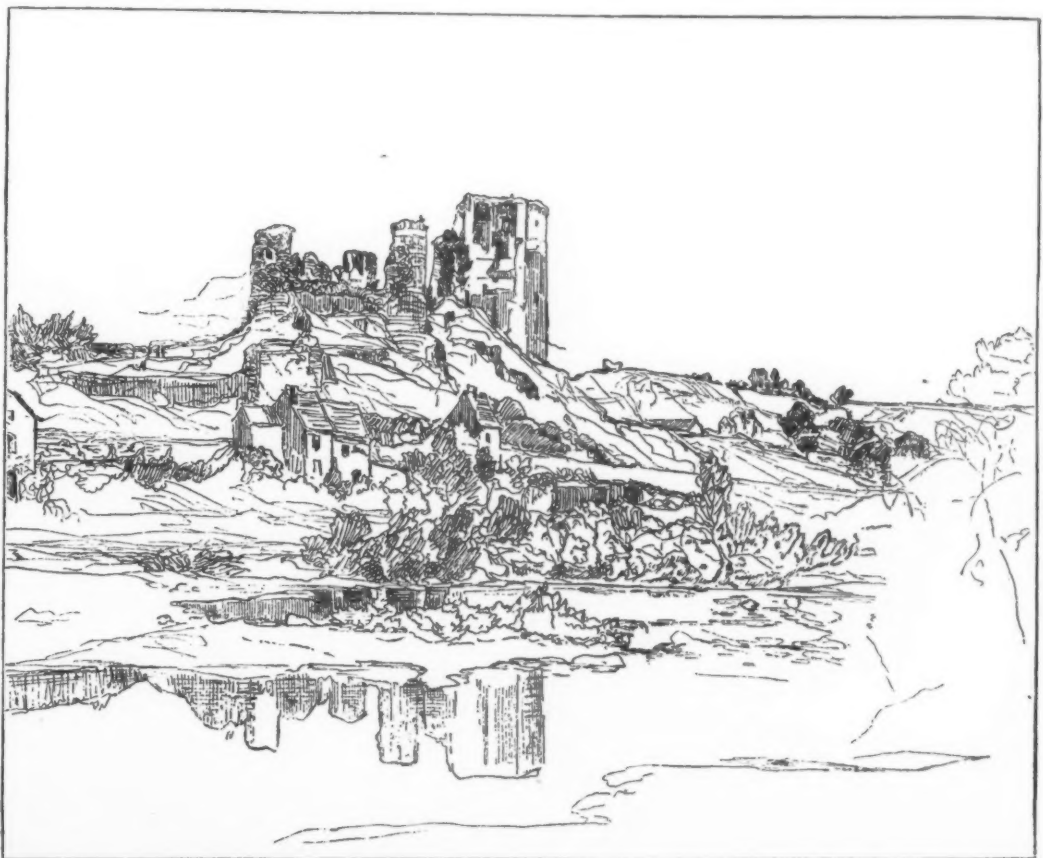
of the landscape strongly marked. Nothing is more difficult to draw, for instance, than the edge of a wood, where neither habitation, fence, beast, human figure, nor even a rock or log affords a point of contrast to the mass of verdure. Such subjects are better eschewed by the artist.

ERNEST KNAUFFT.

may be got from your window. The two small marine sketches by Bigot, herewith reproduced, are admirable examples of this kind of work. The chances of succeeding in it are good from the beginning, and this from the fact that it is easier to perceive the relative proportions of buildings than of trees, rocks or hills to one another. If you can do no better, you can, by tracing the buildings on your window pane with the brush and India ink, establish the relative proportion between the height of a building a hundred yards and that of one a mile away. The perspective, also, is much easier to work out in such a sketch than in a landscape without buildings. You will notice that the artist has introduced a few shadows in the objects in the foreground, which gives them apparent solidity.

The jottings by Lalanne, from his Holland sketch-book, introduces us to less regular objects. The main thing in such sketches is the grouping of objects. A blot of dark is introduced here and there to give those represented a solid appearance, but the sketch gives in the main only the outlines or contours of a group of objects. The sketch, "At the Race-Course," by Scott, contains many of the elements of the drawings already given. Notice a windmill to the right, which is treated in a manner not unlike that of Lalanne, and the buildings and Grand Stand might almost seem a copy of Bigot's "Bathing Pavilion." We have in Scott's drawing, however, a crowd of figures, which introduces a new element.

The second Harpignies' drawing is a study made principally to indicate the volcanic character of rocks and the flexures of the roots and trunks of trees. Titian as well as Turner made many such landscape studies. Those who have seen the "first states" of Mr. Seymour-Haden's etchings, where only the outlines appear, will observe the similarity between this and several of his plates, especially those of forest interiors. In making a drawing of this kind lay particular stress upon the direction the tree trunks take. If they shoot vertically, make them perpendicular; if they are oblique, sketch them at the proper angle. Emphasize the character of the landscape. Note the contrast between the landscape by Alligny and the peaceful bit of low land by Harpignies. This latter artist's other drawing is another which, to my mind, strongly suggests Seymour-Haden, especially in his "Kilgarn Castle." In pen sketching incalculable benefit may be derived from practice of this kind. In choosing your ground, endeavor always to have the character



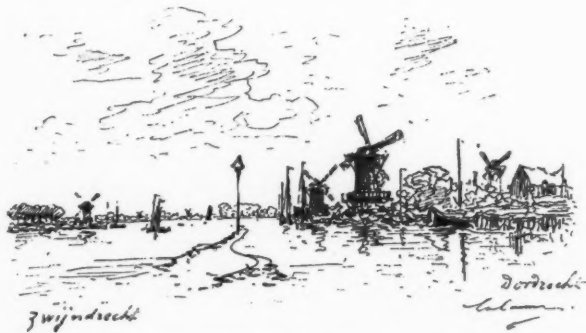
PEN DRAWING FOR PHOTO-ENGRAVING. "THE CASTLE." BY L. HARPIGNIES.

However, in large compositions, where there is a chance to introduce several values, skilful hands need not be restricted.

For painting roses in water-colors, Whatman's medium imperial water-color paper is most desirable. It should be kept moderately damp until the broad effects are all laid in, and the finishing should not be too minute. Color that is well chosen, laid on freely and let alone has a purity and richness that cannot be otherwise attained. No matter if the various tints seem to terminate in a broken, abrupt way when seen near, if each contributes its share in carrying out the general scheme, the result will be good. When the lights are so distributed that it is easy to spare them, the palest general tint may be carried over the surface first, and in this the deeper tints may be laid as they occur. The delicate grays may be produced by passing thin bluish green over the light rose madder wash or by using charcoal gray. The strong shadows want lamp black.

Rose madder serves, to a great extent, for the deepest red roses. They may also have crimson lake, burnt

that represents the portions of them that take on no shade often wants some delicate tint, responding, it may be, to the color held in the centre.



PEN DRAWING FOR PHOTO-ENGRAVING. SKETCH IN HOLLAND.  
BY MAXIME LALANNE.

In roses of every kind, the reddish tints that appear on stems and leaves are always pleasing; the young shoots that have so much of this coloring are especially so.

Roses, if well painted, are admired by every one, and they will bear multiplying as no other flowers will; in whatever profusion they are produced, they never lose their charm.

H. C. GASKIN.

WHEN India ink thickens so as not to flow readily, the addition of a little ox-gall or Crane's water-color medium will remedy the inconvenience. Ox-gall may be kept in an open vessel if a pinch of salt and a little vinegar be stirred well into it, but most artists will probably prefer the clean, easily managed

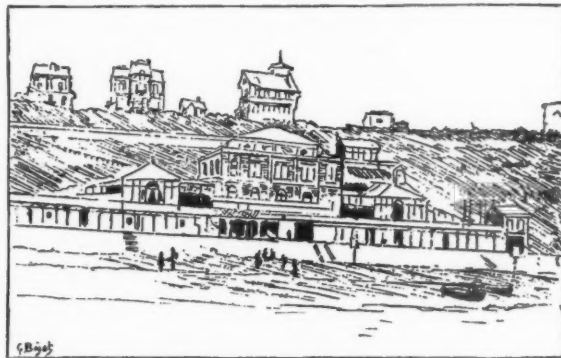
#### STILL-LIFE PAINTING IN OILS.

##### IV.—PEACHES—APRICOTS.

PEACHES have many different complexions; generally those that have rich warmth of rosy color are preferred for painting, but many that are nearly white or of a fair greenish yellow, with a faint blush, may be made very pleasing. In some peaches, the portions of the rosy sides that do not receive much light want very deep color, like brown madder and bone brown. This is the case with the early Crawford grapes. These want also plenty of rich yellow, the cadmiums and Indian yellow. The first coloring, for all kinds of peaches, must be kept pure and broad, the illuminated parts rather subdued and the shadows transparent. Any peculiar mark, like a flattened spot, showing mellowness, or a line indicating where the fruit would most easily cleave open, is an addition; and some of the deep concavities at the stem ends should also be turned so that they shall show more or less. When the first painting is sufficiently dry it may be rubbed very scantily with poppy oil, to prepare it for receiving the tomentous bloom, which must be pretty generally diffused over it. This will



PEN DRAWING FOR PHOTO-ENGRAVING. "THE WATERING-PLACE." BY G. BIGOT.



PEN DRAWING FOR PHOTO-ENGRAVING. "THE BATHING PAVILION." BY G. BIGOT.

Sienna and brown madder in their richest shades. Where the local color appears intensely red, a light wash of gamboge may precede the rose madder. This is far better than using vermillion, which is sure to produce a crude effect.

Yellow roses are comparatively easy to treat in water-colors. It is not by using glaring yellows that they are made effective, but rather by introducing warm tints and delicate grays that will bring out or relieve the golden petals. White roses must depend even more upon such relief, and more, also, upon what is brought around them. White roses are not all of the same white, any more than white silks are, and the paper

"Crane" medium. The odor of the ox-gall is often very disagreeable.

want the lightest gray, made yellowish, pinkish or greenish, according as it may appear. It must be laid on

lightly, so lightly that, except where the surface is presented obliquely, nothing like an opaque appearance is given. It is where we look across, not upon this downy coating of the peach that we get this bloom-like gray tone very perceptibly; but we are more certain of a general soft texture if no part is entirely missed. To ensure the delicate, light character of this final painting, a large bristle brush must be used and kept very scantily charged. Thinning the tints with oil would give an unnatural smoothness. No further introduction of



PEN DRAWING FOR PHOTO-ENGRAVING. "SUNSET." BY L. HARPIGNIES.



color must interfere with the perfect harmony of this finish. As peaches are as difficult to paint as any fruit

their characteristic warm, creamy color. Some varieties of the apricot may call for light red, rose madder and even vermillion. Lights must be softly diffused and gray tones very tender, to suit the fine texture of this fruit.

H. CHADEAYNE.

#### TYPES OF TREES.

##### II.

THE trunk and bark of the elm are again like those of the oak, but the branches—more particularly in American elms—are strikingly dissimilar, being pendulous and graceful instead of bold and irregular. The trunk quite often puts out young branches long after the head is fully formed, clothing the tree from top to bottom with foliage. Some of these lower branches die and fall off, leaving knobs and excrescences of various sizes. The foliage, like that

of the chestnut, can only be indicated in the mass, unless in partial studies for foregrounds, in which the very ornamental disposition of the leaves in fan-shaped groups at the ends of the hanging twigs will repay careful drawing. The foliage changes in color according to the season—from a dull light green in spring and early summer to a dark gray green in late summer and a rusty brown in autumn. The hornbeam is exceedingly like the elm, except that it is smaller and less pendulous. The long strings of winged catkins of the hop-hornbeam give it a very graceful appearance, and make it even better for a foreground study than the elm.

The willow is not only in itself, but because of its surroundings, one of the most satisfactory of trees to study. Growing usually by brooks and ponds, the element of water, so desirable in a landscape, may almost always be had in the foreground. The trunk of an old willow is very apt to be hollow, and at times the branches are sustained by a number of props which seem to be composed mainly of bark. The young twigs are often cut for basket-making and other purposes, which produces the singular and picturesque heads of the pollard willows. The old outer bark breaks up in a singular manner, looking like a rough coat of shingles; and from this decrepit and ragged trunk spring the young branches, with their smooth, yellowish bark, and extremely graceful foliage. The coloration of the latter is most charming, the grayish green of the upper surface of the leaves and the silvery gray of the under surface harmonizing beautifully. Both leaves and twigs being very long and slender, they are blown about by the wind in waves of green and gray that are as difficult to render as they are fascinating both in form and color. The large masses should be laid in with sweeping strokes of a soft brush, which, as it becomes dry, may be dragged over the edges of the wash to give texture. The work will be finished with the point of the brush used very freely and rapidly. The group of pollard willows which we give from the facile pen of Mr. Cassagnac shows the

waving movement of the branches and the silvery color of the upturned leaves as well as black and white can



WILLOW TREE. PEN DRAWING BY A. CASSAGNAC.

that one is likely to undertake, if the first efforts seem in the least successful to the critical eye, it may be considered flattering. All notions of elaborate arrangement



WILLOW TRUNK. PEN DRAWING BY A. CASSAGNAC.

may be postponed until two or three peaches laid on a table, napkin or anything else can be painted so that they shall look like peaches.

Apricots are very nearly allied to peaches, but they are easier to paint. They have less variety of color, and their surface is merely velvety, and not so difficult to represent. The California apricots, which we are sure to find in even our most Eastern markets, do not usually show much, if they show any blush. Naples yellow, a little cadmium and burnt Sienna will give



ELM TREE. PEN DRAWING BY A. CASSAGNAC.

render them. The illustrations next month will include sketches of the poplar, the beech and the birch. Now is



CLUMP OF POLLARD WILLOWS. PEN DRAWING BY A. CASSAGNAC.

the time for the student of landscape to go direct to nature and verify for himself the accuracy of these studies.



PRELIMINARY PEN STUDIES MADE BY HENRY MOSLER FOR HIS PAINTING, "THE HUSKING BEE."

(FOR DESCRIPTION OF THE PICTURE, SEE THE ART AMATEUR FOR JUNE, PAGE 2.)



## SKETCHING FROM NATURE.

IN his manual with the above title, Mr. Parkhurst gives the following hints for practise in water-colors:

WHEN a wash is once laid don't touch it again until it is dry; you will only disturb its clearness. Keep the first washes light. You cannot easily get a tint as a whole lighter if it is too dark; err rather on the side of too little color than too much.

KEEP the sky simple—don't potter with it. Don't attempt to make every cloud exactly as it is in nature, unless you are making a study of clouds. Get as much of the character as you can in two or three washes. Later you may put on a few touches which will emphasize that character. Above all, don't touch a sky wash while it is wet, or dabble with it. There will be a strong temptation to retouch. You cannot correct it until it is dry.

IN drawing foliage, foreground roughness and sometimes for distant hills or middle distances, use color rather dry. The color catches loosely on the grain of the paper, and the irregular accidental lights and darks may be made very helpful. As a rule, however, this should be done over a thin wash of ground tone—not on clean paper.

ON a warm, bright day, it is a good plan to lay a light wash of yellow ochre over the whole paper before beginning to paint. This will warm the lights, which may be left out, and the sketch will be sunnier for it. This can hardly be done on a cool day or at sunset or early morning, as then the paint is apt to dry so slowly that one hardly feels like laying on an extra wash and waiting for it to dry.

A SIMPLE palette is as strongly to be advised for water-colors as for oils. I have found the same palette that I have given for oils to work quite as well in water-colors. You might, however, add to it gamboge and light red. The following list of colors you will find quite adequate to all ordinary occasions: Lemon yellow, light cadmium (or gamboge), yellow ochre, vermilion (French), light red, rose madder, burnt Sienna, cobalt, indigo, emerald green. To this you might add Prussian blue.

IT is a mistake to use many ready-made greens or browns. If you mix them as you need them you will not only have a sketch more harmonious because of the same colors running all through it, but you will find more and more possibilities in your palette.

BE careful not to get your darks too dark at first. Rather have them a little faint. Otherwise you may find when the sketch is half finished that there are too many spots of dark all alike, when you will have to force one or two of them too black in order to get an accent. Notice this particularly when doing foliage.

IN painting foliage, by the way, don't make it too green, and don't try to see the leaves. Try to see the mass of it, and keep its color just in relation to the other colors, both in the grass and other trees. This is but another way of saying be careful of your values. And this cannot be said too often or too emphatically.

## China Painting.

LESSONS BY A PRACTICAL DECORATOR.

## VI.—GOLD AND SILVER (CONCLUDED).

HAVE an open-mouthed bottle with a very little alcohol in it when painting, and wash the gold brushes out in it as color brushes are washed in turpentine. The gold will sink to the bottom. Where a number are painting together and all use the same bottle, in a very short time a good deal of gold will settle, and when the alcohol is poured off it will dry out and be in just as good a condition as when bought at the store, and can be mixed like fresh gold. This precious metal is so expensive that none of it should be wasted.

Gold can be put in at the same time as the paint, laid side by side, or the paint taken out if wished, and so require but one firing. Some persons suppose that gold cannot be fired with colors; this is a great mistake. Good gold will stand a strong heat, and can be refired two and even three times without injury.

The same temperature that develops the carmines is a test for gold, excepting the cheaper qualities; these become very thin and difficult to burnish when exposed to a strong heat.

A large surface of gold can be laid on in two ways: either a coat of fat oil thinned with lavender oil and turpentine can be tinted on exactly as a color is tinted, and when a little sticky to the touch the gold, which has been sifted through a piece of fine silk lawn or bolting cloth into a saucer, dusted on with a small piece of cotton wool that has been filled with it. This should be done on a sheet of glazed paper, so that the gold can be easily taken up again. Gold comes expressly prepared for this process. I would not advise a beginner to try this method, for it takes considerable skill and experience to secure a good result. The safer way would be to

take a medium-sized tinting brush and lay one coat as smooth as possible, and then another. As I said in my article on reds, the gold could be dried and then have color worked over it in fine tracery, outlining of letters or figures. This is frequently seen in foreign workmanship. Gold leaves are often worked up with black, the lines looking almost as if they were etched, the gold here and there receiving a little wash of the color, to indicate a shade.

A very beautiful dish was put in the market by the Doulton factory—a branch of a cherry tree, the flowers in greenish white gouache colors outlined with gold; the branch, gold shaded up with dark brown and on it a bird; the breast of platinum worked out with black; the wings, tail feathers and head red, bronze and gold; it made a most artistic decoration, and all was done in one firing. The paint must be gone over twice on the gold, and be a little drier than for ordinary painting. Capucine red, brown 4 or 17, and ivory black are good colors for working on gold. The gouache colors are a little apt to rub off in burnishing.

The brushes used for gold need special treatment. If they are used daily it is not necessary to wash them entirely free from the gold. After rinsing them around in the alcohol bottle, just touch them with fat oil and they will be soft and flexible when required for future work. If the gold is allowed to dry in them just as they are laid aside they become hard, and it takes not only time but patience to soften them, and there is danger of breaking them besides unless great care is taken. A gold brush carefully treated will last for years. For all ordinary borders, tracery, letters and similar decoration, a No. 6 long painting brush is very useful, or a No. 1 square shader, and for very fine work a No. 1 lettering brush or a brush for painting watch dials. For bands at the top and bottom of borders on brush and comb trays, tiles and similar articles, a No. 1 square liner is useful. This brush can be well filled with gold, and when spread a little will go four or five inches without taking it off from the line. Although square, these brushes can be brought to a fine point, and are about as useful as any brush. I know a workman who used one of this kind for all sorts of work, and he declared there was not another brush that could equal it. For handles on cups, vases and the like, centres of saucers, small leaves and figures, etc., a square shader, No. 5, or a short painting brush, No. 6, is necessary.

All gold brushes should be kept in a box by themselves. A cigar box with a lid with a wire across one end, bent in and out so that each brush can rest by itself and not have the point endangered, as it is when a number are placed loose in a box together, will answer the purpose very well.

Gold should have just the right amount of fat oil or it will rub off when fired. This can be determined while laying it on. If it dries almost as soon as it leaves the brush, then add to it a drop of oil of tar or fat oil. If this makes it too fat, put in a little of the dry powder. Judgment should be exercised with regard to the glaze of the article decorated. If it looks very soft and thick, one third of the fluxed gold should be added to the fluxed or it will sink into the surface of the ware, and to all intents and purposes be no better than so much paint.

The amateur has not only a fine line of golds to select from, but also a large number of beautiful gold bronzes combined with gold work, than which nothing is more charming. For good examples of these I would again refer my readers to the Royal Worcester porcelains. They are all expensive, costing as much as a pennyweight as a good gold. They are never used for edges of dishes, but only for backgrounds, necks of vases, handles, leaves and vines in conventional designs. They come from the kiln without any lustre whatever. It would be difficult to tell them from the gouache paints, but when burnished or chased they assume the appearance of different colored metals. They require less fat oil than gold, and no oil of tar. Where four drops of oil would be used for gold, three would be enough for a bronze. In painting they should always be turned over with the knife before putting the brush into them. The materials used for coloring them are so much lighter than the metals that they come to the top and the brush is filled with them, and the bronze looks like a paint when fired and refuses to burnish except in places where the metal has worked in. This, of course, spoils the effect. Another thing to be avoided is working till the brush is almost empty. That will bring the color on the surface in the same way. Two coats of bronze should always be used, and they are much richer for having two firings.

A vase with a delicate matt wax yellow or wax ivory background, decorated with pink roses outlined with raised gold work, with leaves in green gold bronze partly burnished, the neck of gold and the handles of the bronze worked up with gold, will give a very rich and artistic combination.

PLATINUM is treated in every respect like gold, even with respect to the heat required in firing. If two firings are to be given to an article, put the platinum on for the first firing and burnish. When it comes from the kiln the second time it will be perfect in every respect. It is seldom used alone or for large surfaces, except in combination with other metals. A gold handle, for instance, may have dots of platinum outlined with delicate black lines or little figures introduced in a border, or a small medallion, with a figure worked on in color or gold.

GREEN GOLD is a very charming color, beautiful when dull for handles, necks of vases, or for figures in a border, in contrast with either red or yellow golds. It requires two coats.

SILVER, without the addition of other ingredients which only decorators understand mixing, is not rich enough to be used on a large surface or for edges. It is apt to tarnish by exposure to the atmosphere. It can be mixed with gold to give it a green tone. For small dots, leaves or any little devices it does very well. It should always receive two coats. When it comes in contact with gouache pink it gives the pink a yellow tone.

My next article will be devoted to the best methods of finishing golds, bronzes and the use of the wheel.

M. B. ALLING.

## SOLID TINTS IN GOUACHE OR MATT COLORS.

RICH opaque tints in matt colors are often laid over portions of the surface of vases, rose-jars, jugs, jewel-trays and other ornamental objects, and sometimes the tint is spread over the entire surface. In either case the rest of the decoration consists chiefly of paste for raised gold combined with flat washes of the different colored golds or gold bronzes.

On the curving surface of a rose-jar, for example, one-third part from the base may be overlaid with a rich tint of Paris blue or Paris brown, or, if preferred, with dark bronze green or terra cotta; the remaining surface up to the ornamental top of the jar being prettily covered with a branching design of chrysanthemums or succory, the blossoms expressed entirely in yellow gold, the paste outlining each petal, while the leaves may be given in flat washes of green gold, red gold and light gold bronze. The use of silver in the place of green gold and judicious mixtures of this metal with the gold bronzes will often produce effects just as pleasing and at less cost, much that is sold under the name of green gold being simply a mixture of silver and the ordinary yellow gold.

The leaves of our rose-jar decoration may also be given with pleasing effect in thin washes of matt colors—green, brown or dull yellow—and they may be veined and outlined with paste or with flat lines of gilding, as preferred.

On the top of the jar the gouache tint may be employed again with any amount of gold ornamentation that may produce a pleasing harmony with the decoration of the jar. Small vases, jugs, etc., may be very happily treated by covering the entire surface with a gouache tint in any desired color. When this tint is thoroughly dry, graceful lines of paste, figuring sprays of flowers, feathery grasses, etc., may be laid over it before the first firing, after which gold or bronzes may cover the paste as usual.

The petals of such flowers as the aster, daisy or chrysanthemum may be modelled solidly in paste, one side of each petal higher than the other and the centres of the flowers filled in with little dots compactly grouped.

To lay a solid tint in matt color, grind and prepare the color as for the ordinary Royal Worcester ground, and apply it to the china surface as thick as the brush will lay it on with any tolerable degree of smoothness, covering small portions of the surface at a time. Have ready one or two Fitch hair stipplers and a small supply of rectified spirits of tar, commonly called tar oil, and dipping this brush slightly into the oil, try, with delicate touches, to give increased smoothness to the work, finishing a small portion of the tint first and then proceeding to the next. These heavy tints are more difficult to lay than light tones, but if smoothly executed they produce a rich, velvety effect very pleasing. F. A. HALL.

# THE HOUSE

LAST CENTURY ENGLISH FURNITURE.

that account for and maintain the fame of eighteenth-century English furniture.  
ROGER RIORDAN.

WAX OR ENCAUSTIC PAINTING.



THE same conservatism and indifference to purity of style which I pointed out last month in Sheraton's window designs is to be found in a more marked degree in English furniture of the same period. But in wood-work the lingering of Gothic and early Renaissance principles

of construction gave a repose of line and an appearance of stability and permanence often lacking in French furniture of the same time. French eighteenth-century furniture, though in reality very substantially built, is apt to have a fragile appearance, and every one knows that the grace and freedom of its curves are only to be had at the cost of a considerable loss of strength. In keeping to simpler and more rigid forms the English makers were preserving good traditions, and if their ornamental systems were seldom appropriate or in pure taste, at least good workmanship and careful finish cannot be denied them.

Among the accompanying designs of library furniture, the large bookcase, as will be seen by the plan, is very simple in construction; but what a hotch-potch the designer has made of Gothic-looking clustered columns, false pediment with ogive mouldings, and classic arched openings. The other bookcase, with open shelves alternating with closed cupboards, is again of sensible general design; but, though its proportions are much better, there is a mixture of ornamental motives which strikes the eye as incongruous. The pretty rococo crestings, to which, if cast in brass or gilt, no one need object as a finish for the top of the piece, are still not in keeping with the severe geometrical tracery of the panels. That of the two end cupboards especially is out of all harmony with the Chinese forms of their pediments.

In less elaborate pieces of furniture, however, a happier result was often arrived at. The pretty lady's writing-desk, with its simple inlay and bead moulding, is all that it should be, neat and useful. The gentleman's secretary, too, is a model of compactness and utility combined with a proper degree of elegance. The projecting leaf moulding at the bottom is the only objectionable feature. The corner wash-stand is, as to its body, an excellent design; the back is a useful protection for the wall; but, according to modern requirements, the basin seems much too small. The legs are of the compromise sort. They would be vastly more in keeping if they had continued straight to the floor; the curve, which was probably intended to beautify the whole design, only weakens it, and looks like an awkward affectation of French grace.

The two night tables by Ince and Mayhew show, that to the right the pure French style; that to the left the English taste in an uncommonly straightforward example. Nothing has here been borrowed of the French but its lightness and finish. The geometrical tracery is not put out of countenance by the very discreet introduction of rococo foliage scrolls at the feet and supporting the raised parts of the slight rail. One feels how much more comfortable an object it is than its neighbor, which, though really as soundly built, has an air of being in full dress, and not to be familiarly treated. The supper Canterbury and stand by Sheraton are likewise simple and of a sturdy elegance. It is such pieces as these

In his recent publication, "Old Country Life," Mr. S. Baring Gould gives some delightful pictures of the quaint mansions in England, many of the same as old as the time of the Stuarts. The Athenæum, in an extended notice of the book, says: "Our forefathers were not architectural antiquaries, but it would seem that a knowledge of the art of building was far more common among them than it is among their successors, and Mr. Baring Gould has done uninformed readers a service in



OLD ENGLISH FURNITURE. CORNER WASH-STAND. BY SHERATON.

impressing on them how preferable tapestry and paneling are to paint and paper. The former add to the warmth of a room, the latter detract from it. This is obvious when explained, but few of the general public have ever thought about the matter, though every one must have known of it two hundred years ago. Old houses are often spoken of as badly built because the walls, though very thick, are found to be filled with loose stones. This must have resulted from ignorance or carelessness, we are told, but Mr. Baring Gould points out that the reason was a very good one. The hollows in the middle kept out the damp. Let such a wall be kept dry at the top and it will last forever."

WAX painting, or, as it is sometimes called, encaustic, has certain qualities not easily attainable in oil, and its durability is beyond all question. One of the recent discoveries in Egypt has been that of a large number of portraits painted in wax on panels, which cannot be of later origin than two or three centuries after Christ. Yet we are told that their colors were remarkably fresh, for the most part seeming to have changed as little as a mosaic or a fresco.

There are two ways of using wax paint, hot and cold.

The former is that followed by the ancients, and properly called encaustic. It is applicable to any sort of surface which hot wax medium will penetrate, but it is troublesome. The latter is almost like painting in oil, except that it gives much richer textures, leads to bolder and broader work and allows the employment of colors which would be very unsafe in oil. On the other hand, it is difficult to secure high finish, and, as glazing is not admissible, it is useless to make many distinctions of tone in the shadows. Delicate work is of value only in the lights; the half shades must be massed as much as possible, and the shadows may as well be painted in unbroken flat tones, for the colors "sink in" as they do in oil, and the use of varnish to bring them out would destroy the "flat" effect which is the great merit of the process. A wax painting should have no gloss, and should be equally visible from any point of view. This quality and the broad treatment which it exacts of the painter make it particularly suitable for large decorative works.

What are needed are colors in powder, the dark colors carefully chosen, few and very distinct from one another; the light colors numerous and brilliant. Beside these, one will want stiff bristle brushes, a few sable pencils for outlining, and the materials of which to compose the medium. These last are, white wax, eight to ten parts; resin, two parts; spirits of turpentine, sixteen parts. These must be put into a closed vessel, which is to be plunged into another larger vessel containing boiling water, and must be kept there until the wax and resin are dissolved. The solution will be about as stiff as flour paste. The dry colors are to be stirred into it and well blended with a large spatula. The prepared colors may then be kept in cans, but must be mixed with more turpentine from time to time as they grow too dry for use.

By the old method the painting was done on a plastered wall or on a panel first coated with fine plaster of Paris. A quantity of the medium was prepared, but with more than double the proportion of turpentine given above. A small chafing-dish was used to heat the surface of the wall or panel, which got several coats of the hot medium before the actual painting was commenced. This hot liquid medium penetrated the pores of the plaster, and the colors, being applied hot from first to last, were thoroughly incorporated with it and with the plaster. The color was put on with brushes or with a palette-knife; but it was blended by means of heated metal tools which were not unlike our burnishing tools. So worked, very brilliant coloring is secured and absolute permanence.

At the present time the cauterium and the heated tools are dispensed with in wax painting, and canvas prepared in the ordinary manner is preferred to panel. The wax paints are thinned as much as is requisite by the addition of spike oil, which is extremely volatile, and leaves the



paint in half an hour or so perfectly dead and mat. It may be used freely; there is no danger of its resulting in foxiness. The first painting may be all in very thin washes, which dry immediately, and may be modified at pleasure. Lights may be taken out with spike oil, and corrections are easily made. Over this one proceeds by scumbling the intermediate tones, and this stage of the work should be allowed to stand for the shadows and reflected lights. The lights are painted solidly, and, as before observed, the higher the key the more delicate the gradations. Employed in impasto, wax paint covers very thoroughly. It is a mode of painting peculiarly suitable to beginners, forcing them to paint in masses, to obtain transparency without the use of shiny media and to work in a key as nearly as possible that of nature.

IN THE Philadelphia Carpet Trade, Herant M. Kiretchjian gives the following interesting account of the "antique Oriental rug:" "The Oriental rug is the product of Eastern life. The mountain sheep supplied in abundance the fine wool thread for material, nature taught the design and gave the coloring, and the religion of the people became the impulse and guiding spirit of the deft woman fingers that through many centuries spread the knotted mystic cover in the homes and shrines of the Orient; thence it is now transported to foreign climes, to lie in uncongenial surroundings on unhallowed ground and long for the fond caress that has made its face to glow through a thousand tints, like the dawn on the native hills. The people eat, drink, work and think, in whole and in detail, according to the dictates of their traditional faith, and, though the idea of utility may have largely entered some time into the production of rugs, the dominant spirit of the work has been religion, and the rug is thus sacred in the eyes of the people. (There are, in fact, few things in the Orient which are not sacred in the eyes of the people.) In the prayer-rug of the Islam centre various sacred ideas. He bows down before his Maker, and the material on which he rests his hands ere

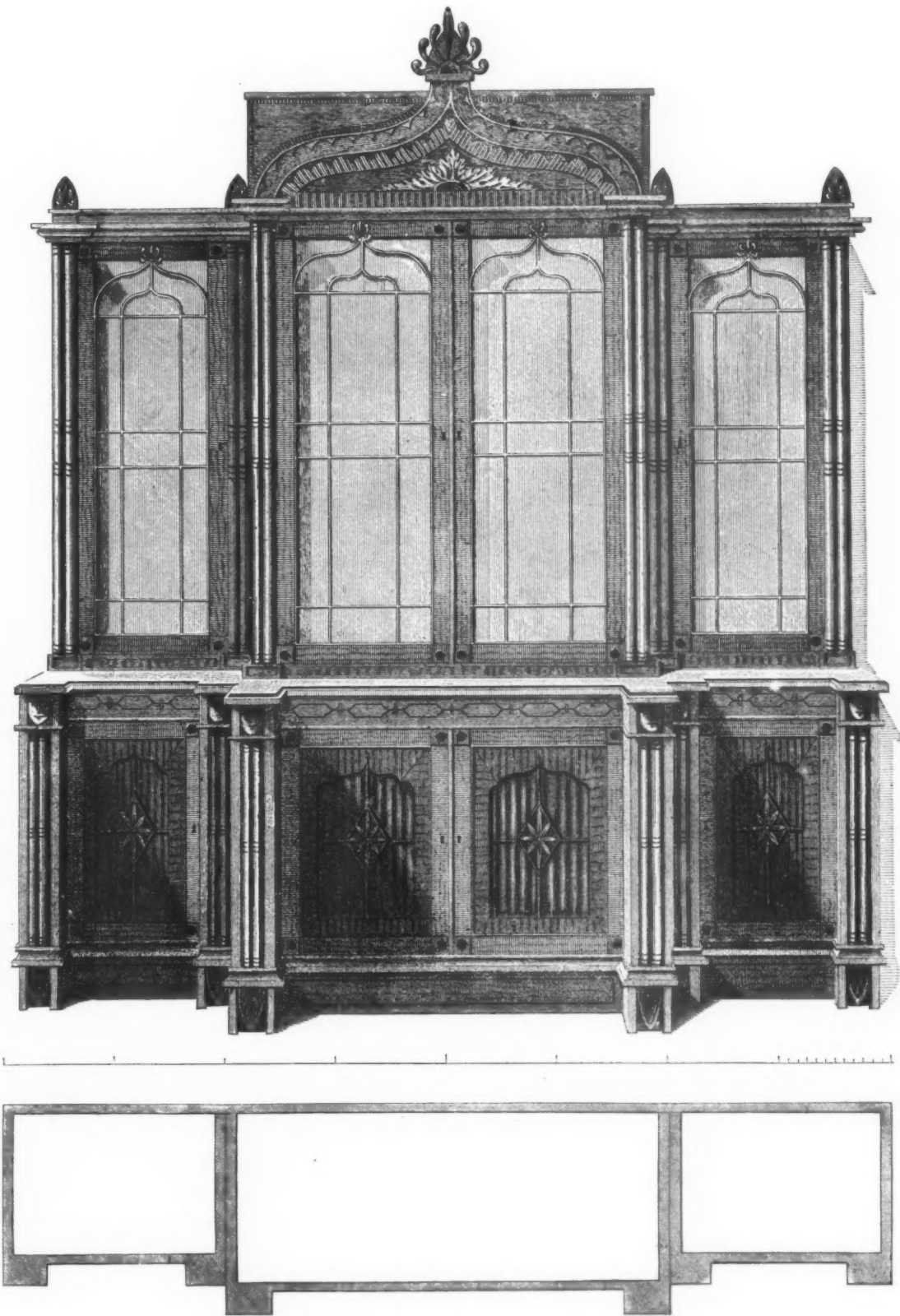
he lifts them up to cover his face must be susceptible to spotless cleanliness; he wants to find himself in an atmosphere of high thoughts and sacred suggestions, and as he looks down he sees the living green and crimson—symbols of life and power—mingled in all mystic figures with blue and gold, that carry to him faint ideas of love and glory. At home in the rooms where the morning sun looks in the pious Turk finds in his prayer-

breathes the holy atmosphere of the temple where it has prayed with the congregations of the faithful. Thus dignified, the rug became a great institution among the peoples of the Orient, both Moslem and Christian, and industry, time and talent have been devoted to it for centuries. By reason of the high value thus put upon a good rug, the mothers and daughters of the people who set themselves to the arduous task of "tying

up" a rug spared no pains in procuring the best materials, and their zeal developed the highest talent. In many cases the rugs were made for gifts to relatives or superiors, and it was a labor of love performed with a good heart. They were also made for votive offerings to mosques and shrines; then nothing was to be spared. Ruskin's Lamp of Sacrifice was there in all its brightness. It is a gift to God, and must be costly—the finest wool, the best of dyes and the highest talent were put upon the altar, and some of these Kazak or Daghestan rugs that stray out of a Turkish mosque or shrine are splendid works of art, with an exuberance of rich, soft coloring and bold design that delights the eyes and calls forth the admiration of appreciative minds.

"There is no complicated machinery in the manufacture of an Oriental rug, the warp being stretched on a simple frame, and all the rest of the work done by tying the colored yarn across the warp, in a line, in a peculiar strong knot, combing it down hard and cutting it the necessary length. Where each particular tuft of yarn had thus to be tied in a knot by the skillful fingers of the artist weaver, a medium-sized rug of good quality required the

labor of months and years, according to the simple or elaborate design which the artist carried in mind. Considering the fact that there was no proper machinery, no chemicals, no shadow of an art school, an antique Oriental rug of fair quality, that in color and texture has defied the tread of centuries, is no mean proof of the patient industry and consummate artistic skill of the daughters of the Orient.



OLD ENGLISH FURNITURE. BOOKCASE. DESIGNED BY SHERATON.

(SEE PAGE 50.)

rug the associations of the mosques in his native city—or of the holiest of holies where he prayed in his pilgrimage to Mecca—in the form of domes and panels, and the designs of encaustic tiles, and peculiar arrangements of stone and brick in the walls, so that wherever the worshipping Turk, man or woman, may be found kneeling upon a prayer-rug against the Eastern sky, the soul finds itself in the midst of sacred associations and





color must interfere with the perfect harmony of this finish. As peaches are as difficult to paint as any fruit

their characteristic warm, creamy color. Some varieties of the apricot may call for light red, rose madder and even vermillion. Lights must be softly diffused and gray tones very tender, to suit the fine texture of this fruit.

H. CHADEAYNE.

#### TYPES OF TREES.

##### II.

THE trunk and bark of the elm are again like those of the oak, but the branches—more particularly in American elms—are strikingly dissimilar, being pendulous and graceful instead of bold and irregular. The trunk quite often puts out young branches long after the head is fully formed, clothing the tree from top to bottom with foliage. Some of these lower branches die and fall off, leaving knobs and excrescences of various sizes. The foliage, like that

of the chestnut, can only be indicated in the mass, unless in partial studies for foregrounds, in which the very ornamental disposition of the leaves in fan-shaped groups at the ends of the hanging twigs will repay careful drawing. The foliage changes in color according to the season—from a dull light green in spring and early summer to a dark gray green in late summer and a rusty brown in autumn. The hornbeam is exceedingly like the elm, except that it is smaller and less pendulous. The long strings of winged catkins of the hop-hornbeam give it a very graceful appearance, and make it even better for a foreground study than the elm.

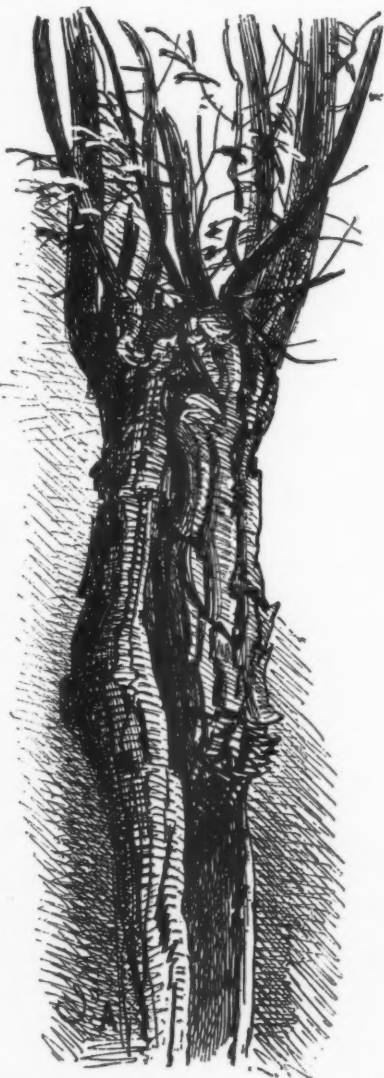
The willow is not only in itself, but because of its surroundings, one of the most satisfactory of trees to study. Growing usually by brooks and ponds, the element of water, so desirable in a landscape, may almost always be had in the foreground. The trunk of an old willow is very apt to be hollow, and at times the branches are sustained by a number of props which seem to be composed mainly of bark. The young twigs are often cut for basket-making and other purposes, which produces the singular and picturesque heads of the pollard willows. The old outer bark breaks up in a singular manner, looking like a rough coat of shingles; and from this decrepit and ragged trunk spring the young branches, with their smooth, yellowish bark, and extremely graceful foliage. The coloration of the latter is most charming, the grayish green of the upper surface of the leaves and the silvery gray of the under surface harmonizing beautifully. Both leaves and twigs being very long and slender, they are blown about by the wind in waves of green and gray that are as difficult to render as they are fascinating both in form and color. The large masses should be laid in with sweeping strokes of a soft brush, which, as it becomes dry, may be dragged over the edges of the wash to give texture. The work will be finished with the point of the brush used very freely and rapidly. The group of pollard willows which we give from the facile pen of Mr. Cassagnac shows the

waving movement of the branches and the silvery color of the upturned leaves as well as black and white can



WILLOW TREE. PEN DRAWING BY A. CASSAGNAC.

that one is likely to undertake, if the first efforts seem in the least successful to the critical eye, it may be considered flattering. All notions of elaborate arrangement



WILLOW TRUNK. PEN DRAWING BY A. CASSAGNAC.

may be postponed until two or three peaches laid on a table, napkin or anything else can be painted so that they shall look like peaches.

Apricots are very nearly allied to peaches, but they are easier to paint. They have less variety of color, and their surface is merely velvety, and not so difficult to represent. The California apricots, which we are sure to find in even our most Eastern markets, do not usually show much, if they show any blush. Naples yellow, a little cadmium and burnt Sienna will give



ELM TREE. PEN DRAWING BY A. CASSAGNAC.

render them. The illustrations next month will include sketches of the poplar, the beech and the birch. Now is



CLUMP OF POLLARD WILLOWS. PEN DRAWING BY A. CASSAGNAC.

the time for the student of landscape to go direct to nature and verify for himself the accuracy of these studies.



PRELIMINARY PEN STUDIES MADE BY HENRY MOSLER FOR HIS PAINTING, "THE HUSKING BEE."

(FOR DESCRIPTION OF THE PICTURE, SEE THE ART AMATEUR FOR JUNE, PAGE 2.)



## SKETCHING FROM NATURE.

IN his manual with the above title, Mr. Parkhurst gives the following hints for practise in water-colors:

WHEN a wash is once laid don't touch it again until it is dry; you will only disturb its clearness. Keep the first washes light. You cannot easily get a tint as a whole lighter if it is too dark; err rather on the side of too little color than too much.

KEEP the sky simple—don't potter with it. Don't attempt to make every cloud exactly as it is in nature, unless you are making a study of clouds. Get as much of the character as you can in two or three washes. Later you may put on a few touches which will emphasize that character. Above all, don't touch a sky wash while it is wet, or dabble with it. There will be a strong temptation to retouch. You cannot correct it until it is dry.

IN drawing foliage, foreground roughness and sometimes for distant hills or middle distances, use color rather dry. The color catches loosely on the grain of the paper, and the irregular accidental lights and darks may be made very helpful. As a rule, however, this should be done over a thin wash of ground tone—not on clean paper.

ON a warm, bright day, it is a good plan to lay a light wash of yellow ochre over the whole paper before beginning to paint. This will warm the lights, which may be left out, and the sketch will be sunnier for it. This can hardly be done on a cool day or at sunset or early morning, as then the paint is apt to dry so slowly that one hardly feels like laying on an extra wash and waiting for it to dry.

A SIMPLE palette is as strongly to be advised for water-colors as for oils. I have found the same palette that I have given for oils to work quite as well in water-colors. You might, however, add to it gamboge and light red. The following list of colors you will find quite adequate to all ordinary occasions: Lemon yellow, light cadmium (or gamboge), yellow ochre, vermilion (French), light red, rose madder, burnt Sienna, cobalt, indigo, emeraude green. To this you might add Prussian blue.

IT is a mistake to use many ready-made greens or browns. If you mix them as you need them you will not only have a sketch more harmonious because of the same colors running all through it, but you will find more and more possibilities in your palette.

BE careful not to get your darks too dark at first. Rather have them a little faint. Otherwise you may find when the sketch is half finished that there are too many spots of dark all alike, when you will have to force one or two of them too black in order to get an accent. Notice this particularly when doing foliage.

IN painting foliage, by the way, don't make it too green, and don't try to see the leaves. Try to see the mass of it, and keep its color just in relation to the other colors, both in the grass and other trees. This is but another way of saying be careful of your values. And this cannot be said too often or too emphatically.

## China Painting.

LESSONS BY A PRACTICAL DECORATOR.

## VI.—GOLD AND SILVER (CONCLUDED).

HAVE an open-mouthed bottle with a very little alcohol in it when painting, and wash the gold brushes out in it as color brushes are washed in turpentine. The gold will sink to the bottom. Where a number are painting together and all use the same bottle, in a very short time a good deal of gold will settle, and when the alcohol is poured off it will dry out and be in just as good a condition as when bought at the store, and can be mixed like fresh gold. This precious metal is so expensive that none of it should be wasted.

Gold can be put in at the same time as the paint, laid side by side, or the paint taken out if wished, and so require but one firing. Some persons suppose that gold cannot be fired with colors; this is a great mistake. Good gold will stand a strong heat, and can be refired two and even three times without injury.

The same temperature that develops the carmines is a test for gold, excepting the cheaper qualities; these become very thin and difficult to burnish when exposed to a strong heat.

A large surface of gold can be laid on in two ways: either a coat of fat oil thinned with lavender oil and turpentine can be tinted on exactly as a color is tinted, and when a little sticky to the touch the gold, which has been sifted through a piece of fine silk lawn or bolting cloth into a saucer, dusted on with a small piece of cotton wool that has been filled with it. This should be done on a sheet of glazed paper, so that the gold can be easily taken up again. Gold comes expressly prepared for this process. I would not advise a beginner to try this method, for it takes considerable skill and experience to secure a good result. The safer way would be to

take a medium-sized tinting brush and lay one coat as smooth as possible, and then another. As I said in my article on reds, the gold could be dried and then have color worked over it in fine tracery, outlining of letters or figures. This is frequently seen in foreign workmanship. Gold leaves are often worked up with black, the lines looking almost as if they were etched, the gold here and there receiving a little wash of the color, to indicate a shade.

A very beautiful dish was put in the market by the Doulton factory—a branch of a cherry tree, the flowers in greenish white gouache colors outlined with gold; the branch, gold shaded up with dark brown and on it a bird; the breast of platinum worked out with black; the wings, tail feathers and head red, bronze and gold; it made a most artistic decoration, and all was done in one firing. The paint must be gone over twice on the gold, and be a little drier than for ordinary painting. Capucine red, brown 4 or 17, and ivory black are good colors for working on gold. The gouache colors are a little apt to rub off in burnishing.

The brushes used for gold need special treatment. If they are used daily it is not necessary to wash them entirely free from the gold. After rinsing them around in the alcohol bottle, just touch them with fat oil and they will be soft and flexible when required for future work. If the gold is allowed to dry in them just as they are laid aside they become hard, and it takes not only time but patience to soften them, and there is danger of breaking them besides unless great care is taken. A gold brush carefully treated will last for years. For all ordinary borders, tracery, letters and similar decoration, a No. 6 long painting brush is very useful, or a No. 1 square shader, and for very fine work a No. 1 lettering brush or a brush for painting watch dials. For bands at the top and bottom of borders on brush and comb trays, tiles and similar articles, a No. 1 square liner is useful. This brush can be well filled with gold, and when spread a little will go four or five inches without taking it off from the line. Although square, these brushes can be brought to a fine point, and are about as useful as any brush. I know a workman who used one of this kind for all sorts of work, and he declared there was not another brush that could equal it. For handles on cups, vases and the like, centres of saucers, small leaves and figures, etc., a square shader, No. 5, or a short painting brush, No. 6, is necessary.

All gold brushes should be kept in a box by themselves. A cigar box with a lid with a wire across one end, bent in and out so that each brush can rest by itself and not have the point endangered, as it is when a number are placed loose in a box together, will answer the purpose very well.

Gold should have just the right amount of fat oil or it will rub off when fired. This can be determined while laying it on. If it dries almost as soon as it leaves the brush, then add to it a drop of oil of tar or fat oil. If this makes it too fat, put in a little of the dry powder. Judgment should be exercised with regard to the glaze of the article decorated. If it looks very soft and thick, one third of the fluxed gold should be added to the fluxed or it will sink into the surface of the ware, and to all intents and purposes be no better than so much paint.

The amateur has not only a fine line of golds to select from, but also a large number of beautiful gold bronzes combined with gold work, than which nothing is more charming. For good examples of these I would again refer my readers to the Royal Worcester porcelains. They are all expensive, costing as much a pennyweight as a good gold. They are never used for edges of dishes, but only for backgrounds, necks of vases, handles, leaves and vines in conventional designs. They come from the kiln without any lustre whatever. It would be difficult to tell them from the gouache paints, but when burnished or chased they assume the appearance of different colored metals. They require less fat oil than gold, and no oil of tar. Where four drops of oil would be used for gold, three would be enough for a bronze. In painting they should always be turned over with the knife before putting the brush into them. The materials used for coloring them are so much lighter than the metals that they come to the top and the brush is filled with them, and the bronze looks like a paint when fired and refuses to burnish except in places where the metal has worked in. This, of course, spoils the effect. Another thing to be avoided is working till the brush is almost empty. That will bring the color on the surface in the same way. Two coats of bronze should always be used, and they are much richer for having two firings.

A vase with a delicate matt wax yellow or wax ivory background, decorated with pink roses outlined with raised gold work, with leaves in green gold bronze partly burnished, the neck of gold and the handles of the bronze worked up with gold, will give a very rich and artistic combination.

PLATINUM is treated in every respect like gold, even with respect to the heat required in firing. If two firings are to be given to an article, put the platinum on for the first firing and burnish. When it comes from the kiln the second time it will be perfect in every respect. It is seldom used alone or for large surfaces, except in combination with other metals. A gold handle, for instance, may have dots of platinum outlined with delicate black lines or little figures introduced in a border, or a small medallion, with a figure worked on in color or gold.

GREEN GOLD is a very charming color, beautiful when dull for handles, necks of vases, or for figures in a border, in contrast with either red or yellow golds. It requires two coats.

SILVER, without the addition of other ingredients which only decorators understand mixing, is not rich enough to be used on a large surface or for edges. It is apt to tarnish by exposure to the atmosphere. It can be mixed with gold to give it a green tone. For small dots, leaves or any little devices it does very well. It should always receive two coats. When it comes in contact with gouache pink it gives the pink a yellow tone.

My next article will be devoted to the best methods of finishing golds, bronzes and the use of the wheel.

M. B. ALLING.

## SOLID TINTS IN GOUACHE OR MATT COLORS.

RICH opaque tints in matt colors are often laid over portions of the surface of vases, rose-jars, jugs, jewel-trays and other ornamental objects, and sometimes the tint is spread over the entire surface. In either case the rest of the decoration consists chiefly of paste for raised gold combined with flat washes of the different colored golds or gold bronzes.

On the curving surface of a rose-jar, for example, one-third part from the base may be overlaid with a rich tint of Paris blue or Paris brown, or, if preferred, with dark bronze green or terra cotta; the remaining surface up to the ornamental top of the jar being prettily covered with a branching design of chrysanthemums or succory, the blossoms expressed entirely in yellow gold, the paste outlining each petal, while the leaves may be given in flat washes of green gold, red gold and light gold bronze. The use of silver in the place of green gold and judicious mixtures of this metal with the gold bronzes will often produce effects just as pleasing and at less cost, much that is sold under the name of green gold being simply a mixture of silver and the ordinary yellow gold.

The leaves of our rose-jar decoration may also be given with pleasing effect in thin washes of matt colors—green, brown or dull yellow—and they may be veined and outlined with paste or with flat lines of gilding, as preferred.

On the top of the jar the gouache tint may be employed again with any amount of gold ornamentation that may produce a pleasing harmony with the decoration of the jar. Small vases, jugs, etc., may be very happily treated by covering the entire surface with a gouache tint in any desired color. When this tint is thoroughly dry, graceful lines of paste, figuring sprays of flowers, feathery grasses, etc., may be laid over it before the first firing, after which gold or bronzes may cover the paste as usual.

The petals of such flowers as the aster, daisy or chrysanthemum may be modelled solidly in paste, one side of each petal higher than the other and the centres of the flowers filled in with little dots compactly grouped.

To lay a solid tint in matt color, grind and prepare the color as for the ordinary Royal Worcester ground, and apply it to the china surface as thick as the brush will lay it on with any tolerable degree of smoothness, covering small portions of the surface at a time. Have ready one or two Fitch hair stipplers and a small supply of rectified spirits of tar, commonly called tar oil, and dipping this brush slightly into the oil, try, with delicate touches, to give increased smoothness to the work, finishing a small portion of the tint first and then proceeding to the next. These heavy tints are more difficult to lay than light tones, but if smoothly executed they produce a rich, velvety effect very pleasing. F. A. HALL.

# THE HOUSE

## LAST CENTURY ENGLISH FURNITURE.



THE same conservatism and indifference to purity of style which I pointed out last month in Sheraton's window designs is to be found in a more marked degree in English furniture of the same period. But in wood-work the lingering of Gothic and early Renaissance principles

of construction gave a repose of line and an appearance of stability and permanence often lacking in French furniture of the same time. French eighteenth-century furniture, though in reality very substantially built, is apt to have a fragile appearance, and every one knows that the grace and freedom of its curves are only to be had at the cost of a considerable loss of strength. In keeping to simpler and more rigid forms the English makers were preserving good traditions, and if their ornamental systems were seldom appropriate or in pure taste, at least good workmanship and careful finish cannot be denied them.

Among the accompanying designs of library furniture, the large bookcase, as will be seen by the plan, is very simple in construction; but what a hotch-potch the designer has made of Gothic-looking clustered columns, false pediment with ogive mouldings, and classic arched openings. The other bookcase, with open shelves alternating with closed cupboards, is again of sensible general design; but, though its proportions are much better, there is a mixture of ornamental motives which strikes the eye as incongruous. The pretty rococo crestings, to which, if cast in brass or gilt, no one need object as a finish for the top of the piece, are still not in keeping with the severe geometrical tracery of the panels. That of the two end cupboards especially is out of all harmony with the Chinese forms of their pediments.

In less elaborate pieces of furniture, however, a happier result was often arrived at. The pretty lady's writing-desk, with its simple inlay and bead moulding, is all that it should be, neat and useful. The gentleman's secretary, too, is a model of compactness and utility combined with a proper degree of elegance. The projecting leaf moulding at the bottom is the only objectionable feature. The corner wash-stand is, as to its body, an excellent design; the back is a useful protection for the wall; but, according to modern requirements, the basin seems much too small. The legs are of the compromise sort. They would be vastly more in keeping if they had continued straight to the floor; the curve, which was probably intended to beautify the whole design, only weakens it, and looks like an awkward affectation of French grace.

The two night tables by Ince and Mayhew show, that to the right the pure French style; that to the left the English taste in an uncommonly straightforward example. Nothing has here been borrowed of the French but its lightness and finish. The geometrical tracery is not put out of countenance by the very discreet introduction of rococo foliage scrolls at the feet and supporting the raised parts of the slight rail. One feels how much more comfortable an object it is than its neighbor, which, though really as soundly built, has an air of being in full dress, and not to be familiarly treated. The supper Canterbury and stand by Sheraton are likewise simple and of a sturdy elegance. It is such pieces as these

that account for and maintain the fame of eighteenth-century English furniture.

ROGER RIORDAN.

IN his recent publication, "Old Country Life," Mr. S. Baring Gould gives some delightful pictures of the quaint mansions in England, many of the same as old as the time of the Stuarts. The Athenæum, in an extended notice of the book, says: "Our forefathers were not architectural antiquaries, but it would seem that a knowledge of the art of building was far more common among them than it is among their successors, and Mr. Baring Gould has done uninformed readers a service in

## WAX OR ENCAUSTIC PAINTING.

WAX painting, or, as it is sometimes called, encaustic, has certain qualities not easily attainable in oil, and its durability is beyond all question. One of the recent discoveries in Egypt has been that of a large number of portraits painted in wax on panels, which cannot be of later origin than two or three centuries after Christ. Yet we are told that their colors were remarkably fresh, for the most part seeming to have changed as little as a mosaic or a fresco.

There are two ways of using wax paint, hot and cold.

The former is that followed by the ancients, and properly called encaustic. It is applicable to any sort of surface which hot wax medium will penetrate, but it is troublesome. The latter is almost like painting in oil, except that it gives much richer textures, leads to bolder and broader work and allows the employment of colors which would be very unsafe in oil. On the other hand, it is difficult to secure high finish, and, as glazing is not admissible, it is useless to make many distinctions of tone in the shadows. Delicate work is of value only in the lights; the half shades must be massed as much as possible, and the shadows may as well be painted in unbroken flat tones, for the colors "sink in" as they do in oil, and the use of varnish to bring them out would destroy the "flat" effect which is the great merit of the process. A wax painting should have no gloss, and should be equally visible from any point of view. This quality and the broad treatment which it exacts of the painter make it particularly suitable for large decorative works.

What are needed are colors in powder, the dark colors carefully chosen, few and very distinct from one another; the light colors numerous and brilliant. Beside these, one will want stiff bristle brushes, a few sable pencils for outlining, and the materials of which to compose the medium. These last are, white wax, eight to ten parts; resin, two parts; spirits of turpentine, sixteen parts. These must be put into a closed vessel, which is to be plunged into another larger vessel containing boiling water, and must be kept there until the wax and resin are dissolved. The solution will be about as stiff as flour paste. The dry colors are to be stirred into it and well blended with a large spatula. The prepared colors may then be kept in cans, but must be mixed with more turpentine from time to time as they grow too dry for use.

By the old method the painting was done on a plastered wall or on a panel first coated with fine plaster of Paris. A quantity of the medium was prepared, but with more than double the proportion of turpentine given above. A small chafing-dish was used to heat the surface of the wall or panel, which got several coats of the hot medium before the actual painting was commenced.

This hot liquid medium penetrated the pores of the plaster, and the colors, being applied hot from first to last, were thoroughly incorporated with it and with the plaster. The color was put on with brushes or with a palette-knife; but it was blended by means of heated metal tools which were not unlike our burnishing tools. So worked, very brilliant coloring is secured and absolute permanence.

At the present time the cauterium and the heated tools are dispensed with in wax painting, and canvas prepared in the ordinary manner is preferred to panel. The wax paints are thinned as much as is requisite by the addition of spike oil, which is extremely volatile, and leaves the



OLD ENGLISH FURNITURE. CORNER WASH-STAND. BY SHERATON.

impressing on them how preferable tapestry and paneling are to paint and paper. The former add to the warmth of a room, the latter detract from it. This is obvious when explained, but few of the general public have ever thought about the matter, though every one must have known of it two hundred years ago. Old houses are often spoken of as badly built because the walls, though very thick, are found to be filled with loose stones. This must have resulted from ignorance or carelessness, we are told, but Mr. Baring Gould points out that the reason was a very good one. The hollows in the middle kept out the damp. Let such a wall be kept dry at the top and it will last forever."









paint in half an hour or so perfectly dead and mat. It may be used freely; there is no danger of its resulting in foxiness. The first painting may be all in very thin washes, which dry immediately, and may be modified at pleasure. Lights may be taken out with spike oil, and corrections are easily made. Over this one proceeds by scumbling the intermediate tones, and this stage of the work should be allowed to stand for the shadows and reflected lights. The lights are painted solidly, and, as before observed, the higher the key the more delicate the gradations. Employed in impasto, wax paint covers very thoroughly. It is a mode of painting peculiarly suitable to beginners, forcing them to paint in masses, to obtain transparency without the use of shiny media and to work in a key as nearly as possible that of nature.

IN The Philadelphia Carpet Trade, Herant M. Kiretchjian gives the following interesting account of the "antique Oriental rug:" "The Oriental rug is the product of Eastern life. The mountain sheep supplied in abundance the fine wool thread for material, nature taught the design and gave the coloring, and the religion of the people became the impulse and guiding spirit of the deft woman fingers that through many centuries spread the knotted mystic cover in the homes and shrines of the Orient; thence it is now transported to foreign climes, to lie in uncongenial surroundings on unhallowed ground and long for the fond caress that has made its face to glow through a thousand tints, like the dawn on the native hills. The people eat, drink, work and think, in whole and in detail, according to the dictates of their traditional faith, and, though the idea of utility may have largely entered some time into the production of rugs, the dominant spirit of the work has been religion, and the rug is thus sacred in the eyes of the people. (There are, in fact, few things in the Orient which are not sacred in the eyes of the people.) In the prayer-rug of the Islam centre various sacred ideas. He bows down before his Maker, and the material on which he rests his hands ere

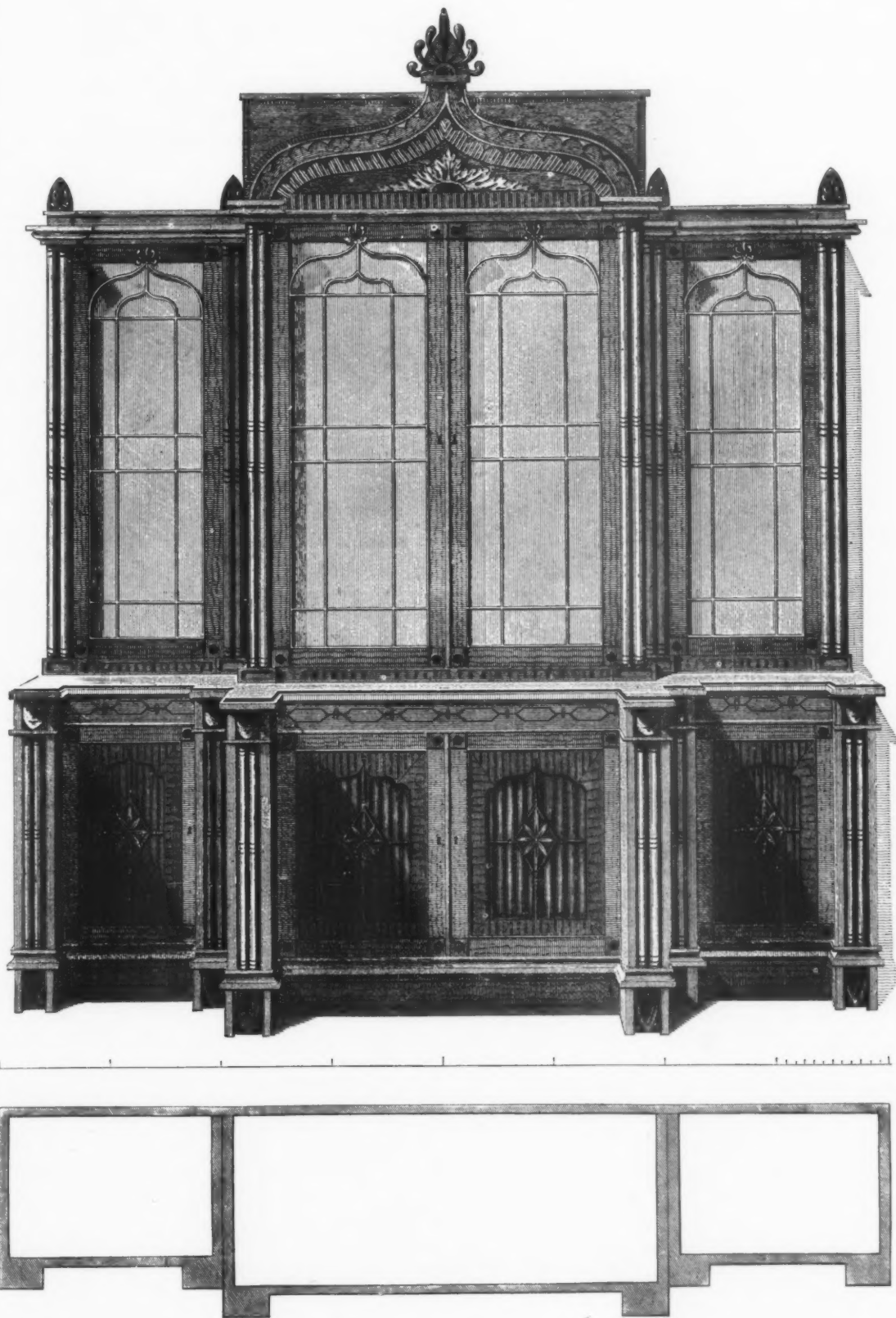
he lifts them up to cover his face must be susceptible to spotless cleanliness; he wants to find himself in an atmosphere of high thoughts and sacred suggestions, and as he looks down he sees the living green and crimson—symbols of life and power—mingled in all mystic figures with blue and gold, that carry to him faint ideas of love and glory. At home in the rooms where the morning sun looks in the pious Turk finds in his prayer-

breathes the holy atmosphere of the temple where it has prayed with the congregations of the faithful. Thus dignified, the rug became a great institution among the peoples of the Orient, both Moslem and Christian, and industry, time and talent have been devoted to it for centuries. By reason of the high value thus put upon a good rug, the mothers and daughters of the people who set themselves to the arduous task of "tying

up" a rug spared no pains in procuring the best materials, and their zeal developed the highest talent. In many cases the rugs were made for gifts to relatives or superiors, and it was a labor of love performed with a good heart. They were also made for votive offerings to mosques and shrines; then nothing was to be spared. Ruskin's Lamp of Sacrifice was there in all its brightness. It is a gift to God, and must be costly—the finest wool, the best of dyes and the highest talent were put upon the altar, and some of these Kazak or Daghestan rugs that stray out of a Turkish mosque or shrine are splendid works of art, with an exuberance of rich, soft coloring and bold design that delights the eyes and calls forth the admiration of appreciative minds.

"There is no complicated machinery in the manufacture of an Oriental rug, the warp being stretched on a simple frame, and all the rest of the work done by tying the colored yarn across the warp, in a line, in a peculiar strong knot, combing it down hard and cutting it the necessary length. Where each particular tuft of yarn had thus to be tied in a knot by the skilful fingers of the artist weaver, a medium-sized rug of good quality required the

labor of months and years, according to the simple or elaborate design which the artist carried in mind. Considering the fact that there was no proper machinery, no chemicals, no shadow of an art school, an antique Oriental rug of fair quality, that in color and texture has defied the tread of centuries, is no mean proof of the patient industry and consummate artistic skill of the daughters of the Orient.



OLD ENGLISH FURNITURE. BOOKCASE. DESIGNED BY SHERATON.

(SEE PAGE 50.)

the associations of the mosques in his native city—or of the holiest of holies where he prayed in his pilgrimage to Mecca—in the form of domes and panels, and the designs of encaustic tiles, and peculiar arrangements of stone and brick in the walls, so that wherever the worshipping Turk, man or woman, may be found kneeling upon a prayer-rug against the Eastern sky, the soul finds itself in the midst of sacred associations and

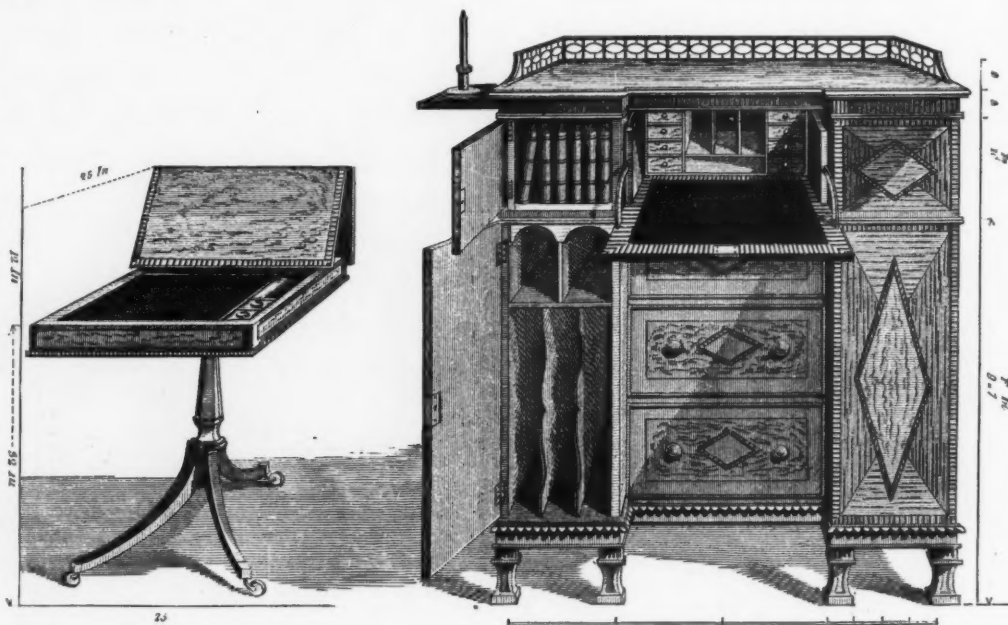
"Old and worn out down to the warp, as it often is, the Oriental rug can often stand the severest test. Soaked in water, exposed to sunshine, rain or storm, with all the dust and sand of the mountains blown into it while in transit from the native regions to the seashore—often a journey of forty days and forty nights—the rug seems to be unconscious, and then wakes up with a fresher glow of life. Professor William Thompson tells of an Oriental rug which the family had in his boyhood in Syria. It had done service of all kinds long enough to be torn in two, and the half rug used to go to the seashore with the boys, to receive no gentle treatment. When soiled with earth it would be washed in salt sea-water and thrown on the burning sands to dry under the Syrian sun, that can bleach anything; but the only effect of the ordeal on the half rug would be to give the colors new life. What is the intrinsic value of the antique rug? Answer he who can. That soft, glossy, Anatolian prayer-rug, with fine intricate design bordering the rich gold ground, all in immortal colors, is the handiwork of the passionate maiden, who spent years of patient toil on it, while before her mind stood the

ist and the dyes are gone forever, but the patriarchal days of peace and quiet prosperity that made such art and labor possible are no more to be found under Turkish skies. The old family relic is now brought out to the

already running low, will some time dry up, and it will soon be no easy matter to procure an invoice of antique Oriental rugs.

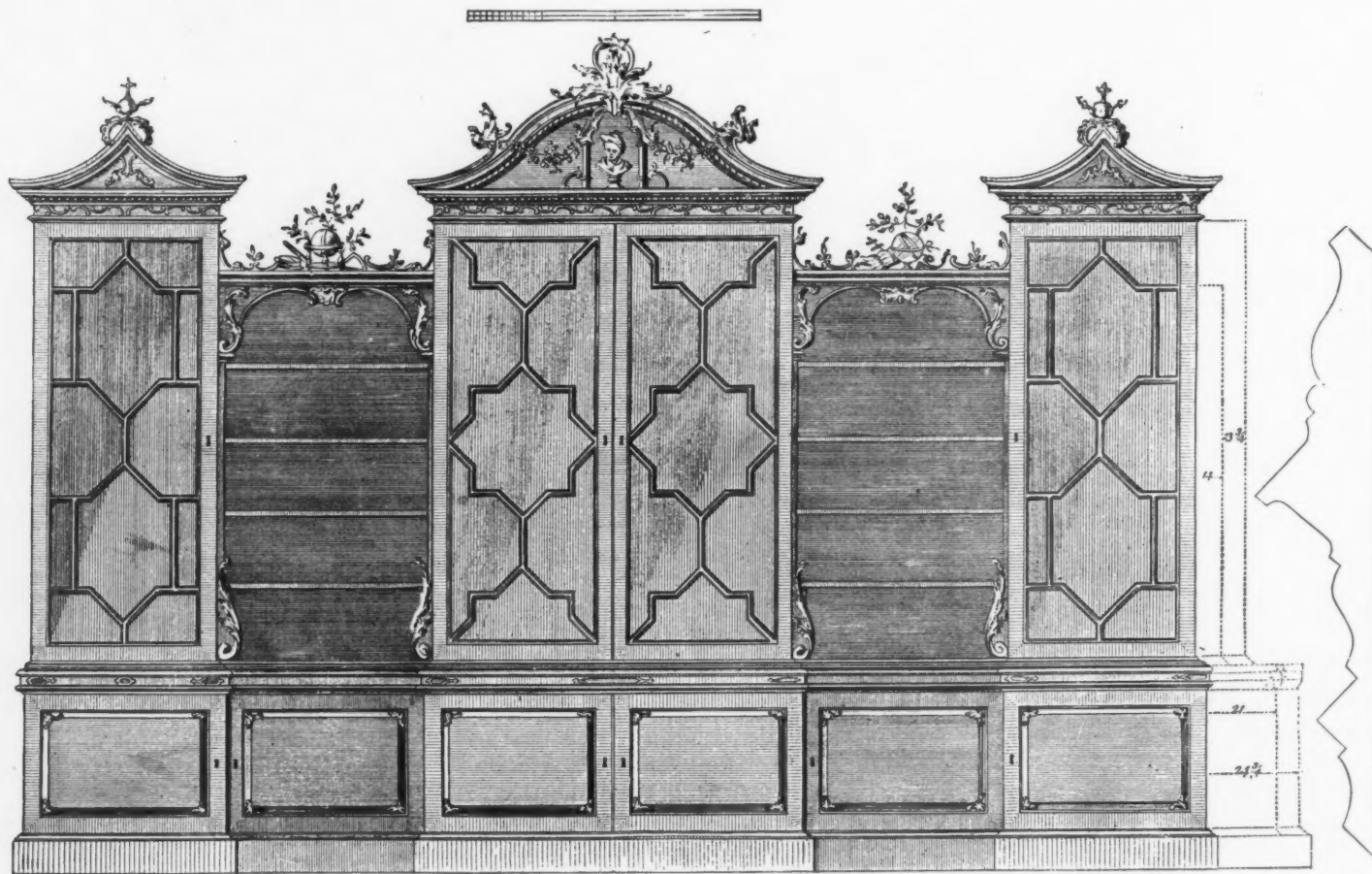
"Turkish rugs of the highest quality have always been made in the region of the Caucasus Mountains, by the Turks, Armenians, Turcomans and Kurds—the latter two being nomad races. "Daghestan" (which means "mountain region") is a generic name given in the native country to all close-woven, heavy, fine-wool rugs, which would naturally be made in a region where a large portion of the people are occupied as shepherds, rearing flocks of fine sheep. The term "Daghestan," however, has now come to be universally applied to the finest quality of short-nap Caucasus rugs, made generally oblong in shape. "Kazak" is the name given to rugs coming from the higher mountain region, and made with heavy nap of fine wool, dyed in bright colors. The best Kazak rugs are mostly

wider in proportion to length as compared with the Daghestan rug. The "Anatolian" rug is the Turkish household prayer-rug. It has a very soft, thick nap and bright colors, in Turkish taste. Persia, also,



OLD ENGLISH FURNITURE. LADY'S WRITING-DESK AND GENTLEMAN'S SECRETARY.

(SEE PAGE 50.)



OLD ENGLISH FURNITURE. BOOKCASE FOR LIBRARY OR SIDE OF A ROOM. DESIGNED BY INCE AND MAYHEW.

(SEE PAGE 50.)

distant vision of a mother kneeling on that rug in ardent prayer for her children. That rug could hardly be produced to-day for its weight in gold, for not only the art-

plying the necessities of many a poor family in the day of adversity, like the corn once garnered in Egypt in the years of abundance. But the stream of antique rugs,

has supplied the Eastern markets with many choice rugs, but her fabrics fail in the matchless durability of the Daghestan and Kazak rugs, which seem to be un-



conscious of time except to catch a dim gloss from it. Further east, Bokhara and Afghanistan come with an inexhaustible supply of fine and strong rugs and carpets; but the wild, primitive life of the people living in mountain fortresses is reflected in the uniform sombre colors and monotonous design of their rugs. The antique Anatolian have a brilliant gloss. The antique Daghestan and Kazak rugs have a beautiful soft sheen, which, like that of the Anatolian rug, comes from long-continued friction while in use as prayer-rugs or sofa covers; and this gloss is so remarkably delicate and so different from artificial lustre of any kind that it gives the oriental antique rugs of good quality a well-merited high value.

"How can a person tell a genuine Oriental rug? In the same way that he can tell a piece of classical music from 'Yankee Doodle' or the 'Old Folks at Home'—by learning to distinguish them. And there is this about it: that once the eye is accustomed to recognize the peculiar Oriental character in the rug and understand the mystic language it seems to speak, there is no making a mistake or being imposed upon. I believe the peculiar charm and characteristic of the antique Oriental rug is its perfect naturalness. The soft yet deep colors, the strength of texture, and the charming irregularity of the most perfect designs suggest the beauty of natural scenery and are equally unmistakable. I know of no imitations offered as Oriental rugs. To imitate color and texture of the antique rugs would cost more than to purchase the rugs, and as for the designs—the most perfect machine-made imitation would at once reveal a very regular irregularity. For the genuine rugs themselves, there is just this to be said, that there are Daghestans and Daghestans—just as there are Democrats and Democrats, or, for that matter, Republicans and Republicans. Turkish rugs are still made, as in the past, on the family looms of the people, every girl in the country preparing a number of fine rugs for her dowry before the age of sixteen or eighteen years (many girls being given in marriage even earlier). What are known as 'royal antique rugs' are the rare rugs thus made by the early princesses of the various clans in the country, in accordance with the custom of the people and as a royal recreation. Modern princesses of the East seek a less laborious recreation by investing in the luxuries of the Western world. The fine antique Daghestan, Kazak, and Anatolian rugs were woven a century or more ago by the daughters of the wealthier families in the country, and, being carefully used by several succeeding generations as family relics, have been handed down to the present owners, who now dispose of them, generally by reason of want, and in some cases as a favor to the native buyer. The wool of these rugs is colored by fast vegetable dyes, the preparation of the various colors being family secrets, kept through many generations and never revealed to others, so that the

wool had often to be sent miles away to be dyed. Not a few of these fast native dyes are now among the lost arts. Fugitive aniline colors have largely taken their place.

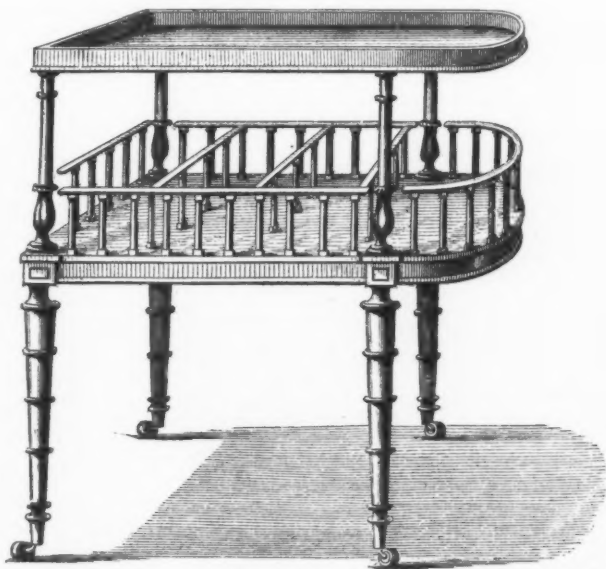
"We are sometimes asked," says The (London) Athenæum, "why modern wainscot does not look so well as that of former days, and fantastic reasons have been in-



OLD ENGLISH FURNITURE. NIGHT TABLES. BY INCE AND MAYHEW.

(SEE PAGE 50.)

vented to account for it. The reason is on the surface—we have no intention of perpetrating a pun—if men would look for it. New wainscot is reduced to the desired thickness by the saw; the old was riven and planed down, consequently the pattern in the wood appears to much greater advantage. There is but one argument in favor of the modern practice: it is much more economical."



OLD ENGLISH FURNITURE. SUPPER CANTERBURY AND STAND. BY SHERATON.

(SEE PAGE 50.)

To mend a piece of old Chinese or Japanese lacquer which has chipped away from the wood, first fill the space with white lead stiffened with copal varnish; when this is hard polish it down to the general level of the surface; then, according to the nature of the ground, color with India ink or gild, or cover with brown varnish mixed with gold dust to imitate aventurine.

costly thing about this magnificent throne is that the twelve columns supporting the canopy are surrounded with beautiful rows of pearls, which are round and of fine water, and weigh from 6 to 8 carats each."

#### THE FAMOUS "PEACOCK THRONE."

MR. KUNTZ, in his "Gems and Precious Stones," lately reviewed in The Art Amateur, mentions the famous "Peacock Throne," looted by Nadir Shah, the Persian conqueror, in the eighteenth century. Javernier, in his famous account, written in the seventeenth century, when

he saw it at Delhi—it is now at the capital of Persia—says the throne was reputed to have cost about \$60,000,000 of our money. Bernier reduces this to \$22,500,000, and Mr. S. G. W. Benjamin, in "Persia," of Putnam's "Story of the Nations" series, puts the present value at \$13,000,000 of our money. Since its completion by Shah Jehan, it has been ruthlessly despoiled of its treasures from time to time; but it is still without an equal in the annals of sumptuary art. We give below the graphic account of the Peacock Throne as translated by Dr. Bull in his recent publication in English of Javernier's travels in the East:

"The principal throne, which is placed in the hall of the first court, is nearly of the form and size of our camp beds; that is to say, it is about 6 feet long and 4 wide. Upon the four feet, which are very massive, and from 20 to 25 inches high, are fixed the four bars which support the base of the throne, and upon these bars are raised twelve columns, which sustain the canopy on three sides, there not being any on that which faces the court. Both the feet and the bars, which are more than 18 inches long, are covered with gold inlaid and enriched with numerous diamonds, rubies and emeralds. In the middle of each bar there is a large balass ruby cut en cabuchon, with four emeralds round it, which form a square cross. Next in succession, from one side to the other along the length of the bars, there are similar crosses, arranged so that in one the ruby is in the middle of four emeralds, and in another the emerald is in the middle and four balass rubies surround it. . . . I counted the large balass rubies on the great throne, and there are about 108, all cabuchons, the least of which weighs 100 carats, but there are some which weigh, apparently, 200 and more. As for the emeralds, there are plenty of good color, but they have many flaws; the largest may weigh 60 and the least 30 carats. I counted about 116. . . . The under side of the canopy is covered with diamonds and pearls, with a fringe of pearls all round; and above the canopy, which is a quadrangular-shaped dome, there is to be seen a peacock, with elevated tail, made of blue sapphires and other colored stones, the body being of gold inlaid with precious stones, having a large ruby in front of the breast, from whence hangs a pear-shaped pearl of 50 carats or thereabouts, and of a somewhat yellow water. On both sides of the peacock is a large bouquet of the same height as the bird, and consisting of many kinds of flowers made of gold inlaid with precious stones. On the side of the throne which is opposite the court there is to be seen a jewel consisting of a diamond of from 80 to 90 carats weight, with rubies and emeralds round it. . . . But that which, in my opinion, is the most

costly thing about this magnificent throne is that the twelve columns supporting the canopy are surrounded with beautiful rows of pearls, which are round and of fine water, and weigh from 6 to 8 carats each."

To clean engravings, expose them to muriatic acid fumes and wash with water. A drop of aqua-fortis immediately followed by a little water will remove ink stains.

## BENVENUTO CELLINI.



CELLINI'S autobiography is one of the books which the student of Renaissance art cannot possibly do without reading. His frankness in recounting certain passages in his life which do him little honor, while it may deter readers who require the book world to be different from the actual, will be taken by others as a mark of veracity. Cellini was passionate, vindictive and vainglorious, and he gave full rein to all his appetites. He shows us his own weaknesses with little appearance of shame, and those of his acquaintances without a grain of mercy; but though we may be obliged to take some of his assertions with reserve and to pass by others, at least we can have no doubt of his intention to tell the exact truth about the events of an extremely interesting life. His narrative has been twice translated into English—first by Roscoe and more recently by John Addington Symonds, the author of "The Renaissance in Italy." This latest and best translation is published by Scribner & Wellford.

To prevent misapprehension on the part of the reader we may say that the illustrations accompanying the present notice do not appear in the book. It seemed to us, though, worth while collecting them from the various sources laid under contribution for the purpose, for we missed them ourselves in reading this delightful volume and could but indulge the hope that something of the kind might appear in a future edition; and this hope will probably be shared by the average reader.

Cellini was born in Florence in the first year of the sixteenth century. His father, Giovanni Cellini, was a maker of musical instruments, which were then often finely carved and inlaid with ivory and ebony. He tried hard to rouse a musical enthusiasm in Benvenuto; his strongest desire was to have him become a great composer; but the son took, instead, to drawing and modeling, and was, after much entreaty, allowed to learn the goldsmith's trade from a neighbor.

He soon gained a certain measure of reputation, and, his wild disposition driving him to seek adventure out of Florence, he made his way to Rome, at the age of nineteen, in company with another youth, and readily found work there. His first job, it is worth while stating, was a little silver box copied from an antique porphyry sarcophagus, which stood before the door of the Rotunda. It was to serve as a salt-cellar. Cellini added many ornaments of his own invention to it, and his new master took it about to his acquaintances, bragging of his Florentine workman. He also occupied himself making drawings from Michael Angelo's works in the Sistine Chapel and Raphael's in the Villa Farnesina, and struck up a friendship with Gian Francesco, a pupil of the latter. His talents became known to Pope and cardinals, and before long he had so many commissions that he thought it better to open a shop for himself. Of the many beautiful things which he describes as being made by him at this period were a little silver vase, which the owner, a doctor, afterward sold for an antique, and a gold medal for a cardinal, to be worn strung on his hat-band. The doctor paid for his vase by professional services rendered during the plague, one other anecdote of which reads much like the opening of Boccaccio's "Decamerone." It is a story of an artist's merry-making, at which were present Michael Angelo, Giulio Romano, the painter, and the afore-mentioned Gian Francesco. Each brought a lady to the feast, and Cellini, having no lady friend, dressed up a handsome youth of his neighborhood in robes and jewels, and arranged his long hair so well that, against the background of flowering jasmines in the arbor where they dined, he seemed the prettiest young woman of the party.

About this time Cellini taught himself damascening, having purchased some Turkish daggers, so ornamented, which fell in his way; and he tells us that the Turkish designs were merely of some oblong leaves and some small flowers, like a sunflower, while he wrought in this way the Lombard patterns of briony and ivy leaves, and the Tuscan

and Roman acanthus scrolls, with grotesque forms drawn from the snap-dragon and other like plants. At this time, too, he came upon a treasure of small antique urns, filled with ashes, and among the ashes iron rings inlaid with gold for talismans. Cellini set to making inlaid iron finger rings in imitation of them, and succeeded in reintroducing the fashion into Rome.

Readers of Byron will remember the account of the Constable de Bourbon's attack on Rome in "The De-



ARMS OF BENVENUTO CELLINI.

FACSIMILE OF A SKETCH BY HIM.

formed Transformed." Cellini claims to have been the man who shot the Constable. He afterward made one of the garrison of the castle of St. Angelo, and he gives a curious account of what went on inside the castle during the siege, when he was thrown into intimate relations with Pope Clement VII. and his chief advisers. The Pope got him to melt down the gold settings of some of his jewels, a job that afterward cost him dear. He was also engaged to make the button of sculptured gold, set with a large diamond, which is still in use to fasten the papal cope on great occasions.

Cellini's next remarkable adventure was in an affair with a conjuror in the ruins of the Coliseum, at mid-

orata while he was fleeing from Rome because of an assault he had committed on a notary. He, however, shortly returned to Rome, and during the state of lawlessness following the Pope's death murdered his accuser in the former affair. The new Pope, Paul III., for a time ignored this misdeed and continued to employ him.

Being led to suspect that some persons of the papal court were plotting his downfall, Cellini ran away to France. He gives a minute account of his passage through Switzerland, whose lakes, mountains and storms seemed to have impressed him greatly. He did not stay long in France, in this, his first sojourn there. He once more ventured back to Rome, and soon after was committed to prison on a variety of charges, some true, some trumped up by his enemies. The tale of his prison life, his visions, his poetry, his escapes and recaptures would furnish matter for a three-volume romance. The Cardinal of Ferrara, as ambassador from Francis I., of France, at last procured his release. King Francis gave him the same salary he had paid to Lionardo da Vinci, seven hundred crowns a year; he was given the castle known as La Tour de Nesle, on the outskirts of Paris, as his habitation, was naturalized a Frenchman, and set to work on certain life-size silver figures of gods and goddesses, to be used as candelabra. While he was at work at his models Francis would often visit him unannounced, and on one occasion, Cellini, being in a bad temper, gave one of his assistants a kick which sent him flying, so that he fell up against the King, just as the latter had opened the door. Besides the three silver figures which he completed, he cast the celebrated "Nymph of Fontainebleau," now in the Louvre, a high relief intended to represent Diana, some colossal figures for a fountain, and the splendid silver-gilt salt-cellar representing Earth and Sea, which is now in the Imperial Treasure Chamber in Vienna. The salt-cellar, which, with the exception of the Perseus at Florence, is the most important of the existing works of Cellini, is illustrated below. It was commenced at the instance of the Cardinal of Ferrara, who had assisted Cellini out of prison. The cardinal had desired something out of the common, and Cellini tells exactly how he set about his design. "I first laid down," he says, "an oval framework," almost two thirds of a cubit long it was; and upon this, "wishing to suggest the interminglement of land and ocean," he modelled the two figures which we see. They are seated with their legs interlaced, to symbolize the interlocking of bays and promontories. In the left hand of the man, who stood for the sea, was originally placed a ship, intended to hold the salt. Beneath him were grouped four sea-horses. The Earth had a richly decorated temple firmly based on the ground by her side, where in the actual work is a triumphal arch. This was for the pepper. In the other hand was a cornucopia. The model in wax was so loaded with ornaments and little figures that some of the cardinal's advisers, ill-affected toward Cellini, found no difficulty

in persuading him that it was impossible to execute it in a life-time. The cardinal himself thought it likely to be too expensive for him to undertake the cost of; so it was executed for King Francis. It was after obtaining the gold for it that Cellini was set upon by robbers as he was returning by night from the treasury to his castle. He describes it as of solid gold worked entirely with the chisel, and in parts enamelled of the natural colors of the objects introduced. The base was of ebony, with a projecting cornice framing in four golden figures—Night, Day, Twilight and Dawn. They were evidently suggested by the Night and Day of Michael Angelo. The four other figures were intended for the four winds.

The affairs of his family brought the sculptor back to Florence in 1545. Here Duke Cosimo de Medici employed him to make the well-known Perseus, which until quite recently stood in the Loggia de' Lanzi, but is now in the Bargello Museum, having been replaced by a copy. This was to be the duke's answer to the Judith of Donatello, symbolizing justifiable regicide, and the David of Michael Angelo, which meant

overbearing might destroyed by right. In the Perseus the Gorgon was supposed to represent the republican faction. The sculptor tells us how he was many times interrupted in this important work, to take up

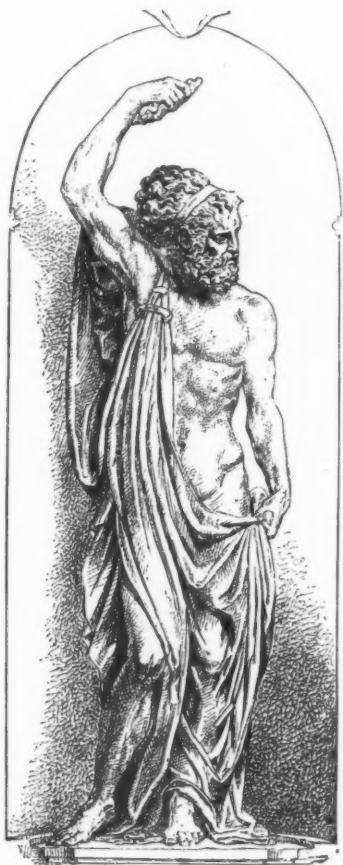


SALT-CELLAR. BY BENVENUTO CELLINI.

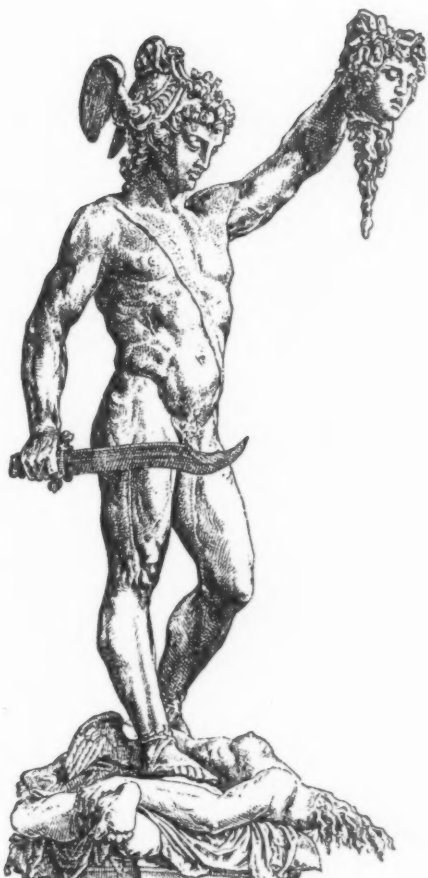
IN THE IMPERIAL TREASURE CHAMBER IN VIENNA.

night. They attempted to discover by necromancy the whereabouts of a girl with whom he had fallen in love. They were driven from the Coliseum by a legion of devils; but he afterward met by chance with his inam-





THE FIGURE OF JUPITER ON THE "PERSEUS"  
PEDESTAL.



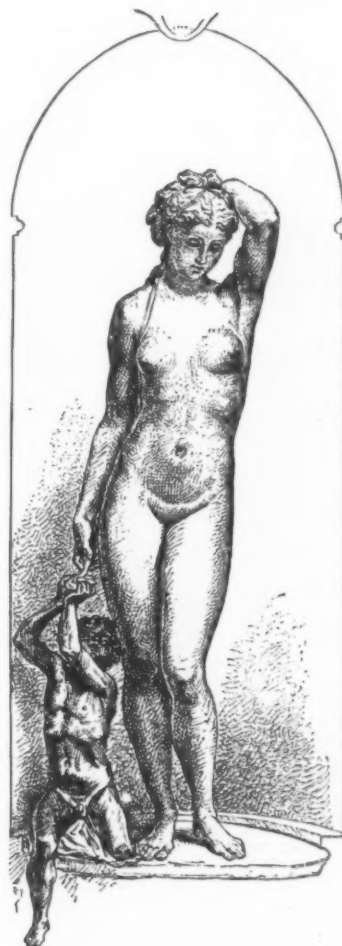
PERSEUS WITH THE GORGON'S HEAD.

THE FAMOUS BRONZE GROUP

BY BENVENUTO CELLINI

IN THE VECCHIO PALAZZO, FLORENCE.

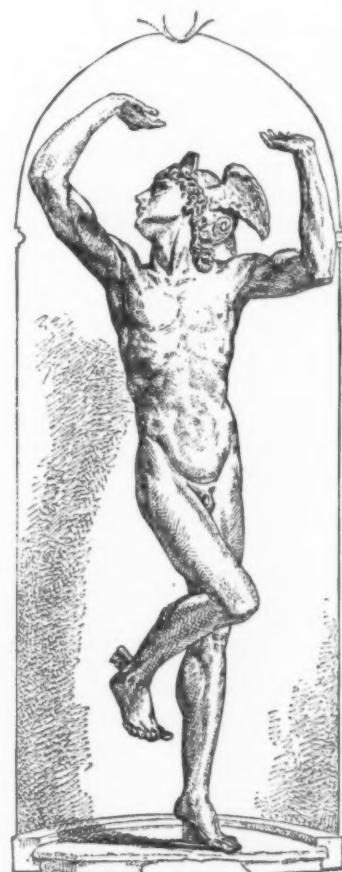
THE FIGURES ON THE PEDESTAL ARE SHOWN IN DETAIL ON EITHER  
SIDE OF THE PAGE.



GROUP OF DANAË AND HER SON PERSEUS ON  
THE "PERSEUS" PEDESTAL.



THE FIGURE OF MINERVA ON THE "PERSEUS"  
PEDESTAL.



THE FIGURE OF MERCURY ON THE "PERSEUS"  
PEDESTAL.

other matters. The bronze relief of a dog, which we illustrate, was made at this time. On one occasion Cellini went to the palace after dinner, on a feast-day, and the duke, calling to him, asked him to look at a box that had been sent him by Stefano Colonna, Lord of Palestrina. It contained an antique torso in marble, and Cellini at once offered to restore its lacking head, hands and feet. He was much taken with its beauty, and proposed adding an eagle, so that it might answer for a Ganymede. We wish we had room to reproduce

fire. This melted and issued through numerous air-vents I had made; for the more there are of these the better will the mould fill. When I had finished drawing off the wax I constructed a funnel-shaped furnace all around the model of my Perseus. It was built of bricks so interlaced, the one above the other, that numerous apertures were left for the fire to exhale at. Then I began to lay on wood by degrees, and kept it burning two whole days and nights. At length, when all the wax was gone and the mould was well

baked, I set to work at digging the pit in which to sink it. This I performed with scrupulous regard to all the rules of art. When I had finished that part of my work I raised the mould by windlasses and stout ropes to a perpendicular position, and suspending it with the greatest care one cubit above the level of the furnace, so that it hung exactly above the middle of the pit. I next lowered it gently down into the very bottom of the furnace, and had it firmly placed with every possible precaution for its safety. When this delicate operation was accomplished I began to bank it up with the earth I had excavated; and ever as the earth grew higher I introduced its proper air-vents, which were little tubes of earthenware, such as folk use for drains and such like purposes." [Here the translator adds in a note that these air-vents "were intro-

duced into the outer mould, which Cellini calls the *tonica*, laid upon the original model." But this cannot be, since the "tunic" was already baked hard and had already been supplied with its own proper air-vents. These new air-vents were in the outside banking of earth, and must have been continuous with those in the "tunic." It will be noticed also that the pit into which the mould was lowered is once or twice confounded with the furnace.]

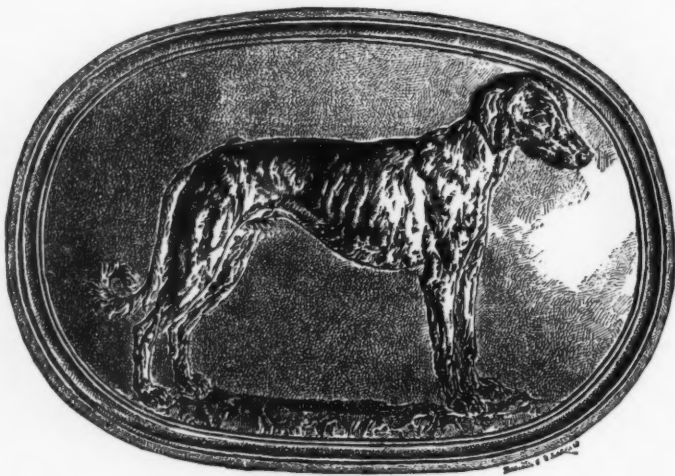
"I next turned to my furnace, which I had filled with numerous pigs of copper and other bronze stuff. The

work was still doubtful was obliged to go and lie down upon his bed. He directed his best apprentice: "'Look, my dear Bernardino, that you observe the rules that I have taught you; do your best with all despatch, for the metal will soon be fused; you cannot go wrong; these

honest men will get the channels ready; you will easily be able to drive back the two plugs with this pair of iron crooks; and I am sure that my mould will fill miraculously.' Nevertheless, in his fever, he saw the figure of a man twisted into the form of a capital S enter his chamber, who announced to him in a doleful voice: "'Oh Benvenuto! your statue is spoiled, and there is no hope whatever of saving it.'" Jumping from his bed in a fury, he went to inspect the furnace. The metal was cooling and had begun to cake. He obtained another load of wood, cleared up the channels and sent men upon the roof to put out the fire which had made headway there.

We again quote Mr. Symonds: "I then ordered half a pig of pewter to be brought, which weighed about sixty pounds, and flung it into the middle of the cake inside the furnace. By this means, and by piling on wood, and stirring now with pokers and now with iron rods, the curdled mass rapidly began to liquefy. Then, knowing I had brought the dead to life again, against the firm opinion of those ignoramuses, I felt such vigor fill my veins, that all those pains of fever, all those fears of death, were quite forgotten.

"All of a sudden an explosion took place, attended by a tremendous flash of flame, as though a thunderbolt had formed and been discharged among us. Unwonted and appalling terror astonished every one, and me even more than the rest. When the din was over and the dazzling light extinguished, we began to look each other in the face. Then I discovered that the cap of the furnace had blown up, and the bronze was bubbling over from its source beneath. So I had the mouths of my mould immediately opened, and at the same



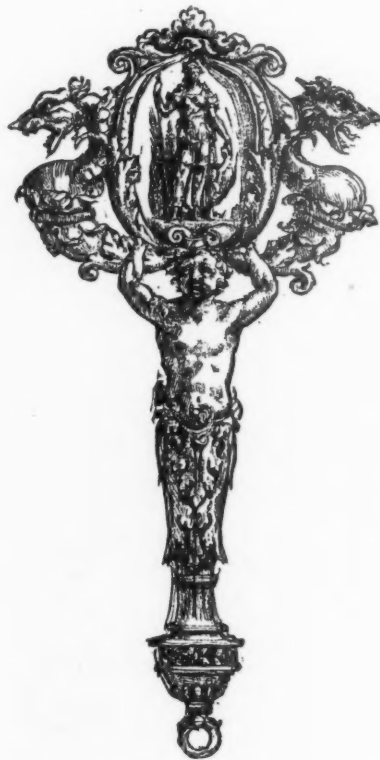
BRONZE BY BENVENUTO CELLINI.  
IN THE NATIONAL MUSEUM, FLORENCE.

Nicola Sanesi's drawing of the restored figure as a contrast to the Perseus, this restored antique being as remarkable for breadth and easy grace as the Perseus is for finish of details and restless movement of line. The duke, having made him point out one by one the beauties of the torso, Zaccio Bandinelli, who happened to come in, took the opposite side, and proclaimed his opinion that the ancients knew nothing of anatomy. This led to an animated discussion, which ended in Cellini's pointing out the many faults of Bandinelli's Hercules and Cacus, speaking as though, in the name of the whole Florentine school. The diatribe is too interesting to pass over without quoting a part. "This excellent school," Cellini averred, "says that if one were to shave the hair of your Hercules, there would not be skull enough left to hold his brain; it says that it is impossible to distinguish whether his features are those of a man, or of something between a lion and an ox; the face, too, is turned away from the action of the figure, and is so badly set upon the neck, with such poverty of art and so ill a grace, that nothing worse was ever seen; his sprawling shoulders are like the two pommels of an ass's pack-saddle; his breasts and all the muscles of his body are not portrayed from a man, but from a big sack full of melons set upright against a wall." While working on the Ganymede he also undertook another statue in marble, a Narcissus, and a marble group of Apollo and Hyacinth. But we must come to the casting of the Perseus, the most interesting passage in the book. We shall give it as far as possible verbatim, as a specimen of the translator's style. Cellini had already cast the body of the Medusa, but the Perseus was a more difficult undertaking. It was to be cast from the wax and in one piece, including the Medusa head in the grasp of the right hand. Having everything ready, he provided himself with several loads of pinewood for the firing: "While these were on their way I clothed my Perseus with the clay which I had prepared many months beforehand, in order that it might be duly seasoned. After making its clay tunic (for that is the term used in this art) and properly arming it and fencing it with iron girders, I began to draw the wax out by means of a slow



DESIGN FOR A SALT-CELLAR. BY BENVENUTO CELLINI.

pieces were piled according to the laws of art—that is to say, so resting one upon the other that the flames could play freely through them, in order that the metal might heat and liquefy the sooner. At last I called out heart-



DRAWING FOR A JEWEL. BY BENVENUTO CELLINI.  
IN THE BRITISH MUSEUM.





NAUTILUS SHELL, WITH SILVER GILT MOUNTINGS.

IN THE ROYAL COLLECTION, WINDSOR CASTLE.

(GERMAN WORK.)



ROCK CRYSTAL COUPE, MOUNTED IN GOLD, ENAMELLED.

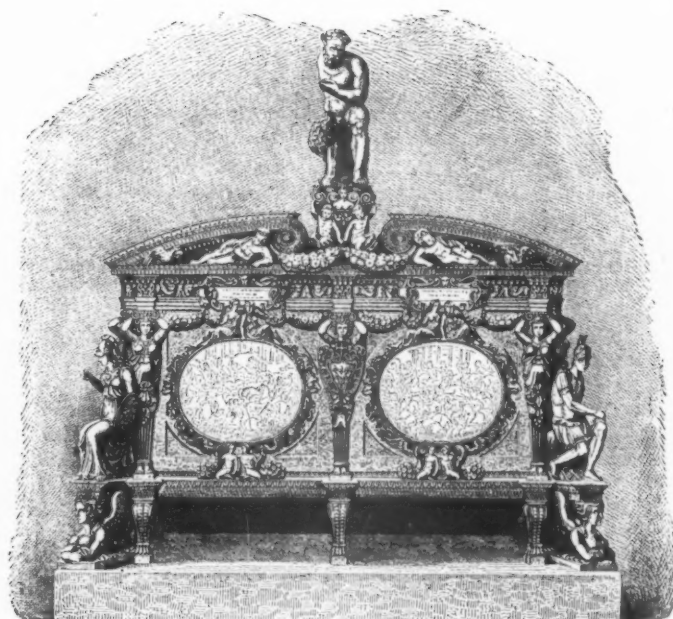
IN LORD SALISBURY'S COLLECTION.

(ITALIAN WORK OF THE SIXTEENTH CENTURY.)



GOLD ENAMELLED FLACON.

IN THE FITTI PALACE.



THE FARNESE CASKET.

IN THE NATIONAL MUSEUM OF NAPLES.

time drove in the two plugs which kept back the molten metal. But I noticed that it did not flow as rapidly as usual, the reason being probably that the fierce heat of the fire we kindled had consumed its base alloy. Accordingly I sent for all my pewter platters, porringers and dishes, to the number of some two hundred pieces, and had a portion of them cast, one by one, into the channels, the rest into the furnace. This expedient succeeded, and every one could now perceive that my bronze was in most perfect liquefaction, and my mould was filling; whereupon they all with heartiness and happy cheer assisted and obeyed my bidding, while I, now here, now there, gave orders, helped with my own hands and cried aloud: 'O God! Thou that by Thy immeasurable power didst rise from the dead, and in Thy glory didst ascend to Heaven!' . . . Even thus in a moment my mould was filled; and seeing my work finished, I fell upon my knees, and with all my heart gave thanks to God."

The Perseus is the best known of all Cellini's works. A crucifix in marble, now in the Escorial Palace at Madrid, was, however, rated higher by the artist himself. It was made about the same period—that is to say, between 1554 and 1560. The wax sketch model of the Perseus, preserved in the museum of the Bargello Palace, Florence, is generally held to be much finer than the famous figure itself. The statue and pedestal were unveiled on April 27, 1554. Cellini was admitted to the Florentine nobility in 1554, and we suppose it was on this occasion that he sketched the coat of arms which we illustrate. He was selected to walk in the funeral procession of Michael Angelo in 1564 as representative of the art of sculpture, but was too ill to attend. He died February 13th, 1571, nearly eight years after the termination of his memoirs. We have thought it of interest to add to our illustrations a few of the many works falsely attributed to him.

Besides illustrations, Mr. Symonds's book much needs a fuller index, and, in view of Cellini's discursive manner, it would be a great convenience to the reader if the date were given at the top of each page.

#### REPOUSSE METAL WORK.

##### II.—MATERIALS AND TOOLS.

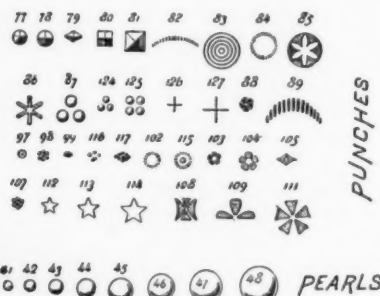
A SUITABLE metal to work upon will be the first consideration for the amateur, and it will be found that gold, silver, copper, brass and iron are all, to a certain extent, available for repoussé work. Gold, in its different alloys, is one of the best metals for the purpose of repoussé, it being extremely dense, ductile and workable; but from its cost, and the high degree of skill required to produce work of a character in keeping with the value of the material used, it is unnecessary to speak further of it here. Next in order is silver, which will prove equally as tractable as gold, and, though expensive, better calculated to meet the demands of the amateur. It is a most agreeable metal to work upon, and will, if properly prepared, to begin with, bear a large amount of expansion without cracking, a point in its favor that the amateur of no very great experience will soon learn to appreciate. When sheet silver is bought it will be found to be as hard and almost as springy as steel, and, were it to be used in this state, difficulties would arise that might end in giving rise to disgust for the work, and that would certainly cause a great loss of time and much labor. Care must be taken to anneal the silver thoroughly—an explanation of which process will follow hereafter—in order to remove the hardness induced by the rolling to which it has been subjected. This will most probably throw the plate out of the flat, which, of course, will require setting right again. It must then be rubbed with rotten-stone and water, so as to erase the bluish marks made by the steel rollers, for if these marks are not removed previous to starting repoussé, great difficulty will be experienced in removing them afterward, if, indeed, this be found at all possible, and a blemish of this nature might entirely spoil the effect



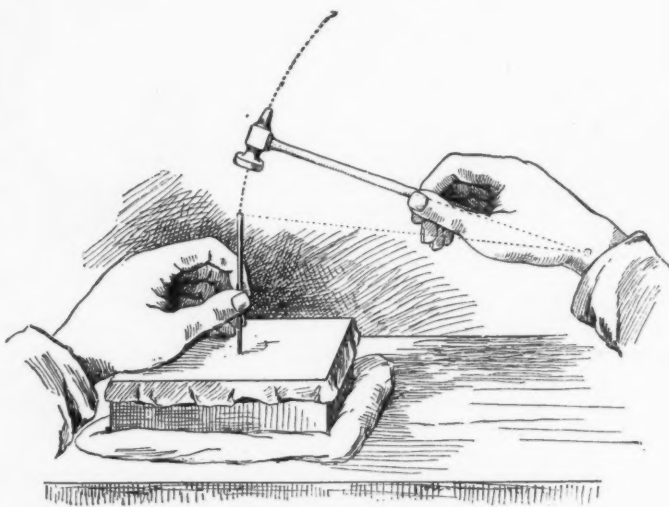
BRASS RAISING TOOLS

of much patient work. Nothing more need be said here of this metal, as it is not recommended until the beginner has had considerable experience in copper and brass, the two metals that will prove in every way most convenient for his use, and the treatment of which it is more especially the object of this article to explain. Before passing to them it may be mentioned that both iron and soft steel are much used as materials for repoussé, and, in conjunction with other metals, produce a very beautiful result, but, as they are both of so hard a nature and somewhat intractable in a cold state, the beginner, at least, may set them aside as unavailable, especially as he will find that to reach the standard of

excellence aimed at in these instructions, in copper and brass alone, will require all his attention, without the added difficulties of an awkward material to contend with. Between copper and brass there will not be very much to choose, and it may be assumed in what follows hereafter, that the methods referred to will answer in both cases, unless a different treatment for the one or the other is advised. It should, however, be noted, that as



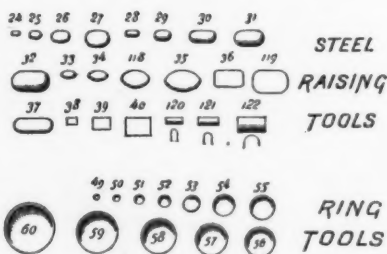
copper is the better and more valuable metal of the two, it should receive a higher degree of finish than brass. In choosing brass, bear in mind that the metal of a ruddy tint (when scraped) is generally softer and less liable to crack than that of the ordinary tone. This liability, however, depends largely on the amount of annealing it has undergone. Care should be taken, also, to select sheets free from specks and flaws, these causing disfigurement after the work is completed, not a little



REPOUSSE METAL WORK. POSITION OF THE HAND.

vexatious where much effort has been expended on the workmanship.

The most useful thicknesses of brass are from 26 to 22 standard wire gauge, or from 6 to 10 metal gauge.

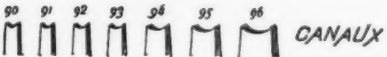


STEEL RAISING TOOLS

If the repoussé is to be of a very elaborate character, and of considerable relief, the metal must be stout enough to bear, without cracking, the consequent reduction of thickness and occasional annealing. A thinner sheet can be used when the amount of hammering it



STEEL TRACERS



CANAUX

has to undergo is not excessive. Copper may, with advantage, being slightly softer, be of a thicker gauge than brass. Should the reader be unable to obtain metal in flat sheets, ready for use, he will have, of course, to prepare it himself, as that supplied by dealers

in rolls is too rough to be used without preparation. To do so cut off the piece required, from the roll, somewhat larger than is necessary, selecting a part free from flaws. Next thoroughly anneal the metal by making it red hot all over, and then placing it in ashes to cool slowly, or by plunging it while still red hot into water, a method followed by some engineers, but which, when applied to worked pieces causes them to run the risk of cracking by so sudden a contraction. The metal must now be carefully flattened by planishing it gently with a mallet on a flat wooden block, beginning in the centre and working out to the edges, avoiding, as much as possible, striking twice in the same place, the blows being given in a circular direction. This the beginner will find requires a great deal of care, as it is very easy to make the plate more uneven than it was before. It will often be better to bend it as flat as possible with the fingers and then rub the unevennesses out with the head of a large smooth hammer, the plate resting on the flat wooden block, than to attempt planishing it, and if the metal has been properly softened or annealed it will generally yield to this treatment.

Having said all that is needed concerning the metals, the tools required claim a little attention, and it will be as well to say frankly that "any tools" will not do, if anything worth doing is to be attempted. The right tools, properly made, will save an immense amount of trouble, and though some of them can be made by the amateur, those obtained from some good tool-shop are more likely to prove satisfactory. The purchaser should either try the tools before buying them, or get the salesman to do so for him, and the "temper" of the steel tools should be particularly examined, to see that they are neither so hard as to be liable to break almost at the first blow, nor yet so soft that the edges "turn" after a little use. When steel tools are properly tempered they usually show a gradual change from a deep blue in the centre, through straw color, to a clear polished steel tint at the point. Tracers and the finer mats and punches demand more careful tempering than other tools. All the tools should be light, convenient to handle, and from 4 to 4½ inches in length. The first requisite is a good steel or steel-faced chaser's hammer mounted on a proper handle. The heads can be bought of various weights and sizes, from 1½ ozs. up, but are not generally used for this work above 4 ozs. For his own use the writer prefers one of 2½ to 3 ozs. The handle or stick must be of lancewood, from 7 to 9 inches in length, and very slender for a distance of about six inches, the end terminating in a knob of a flattened oval form. The illustration will give a good idea of what is meant. The great essentials in the hammer are lightness, strength and flexibility; lightness because relief is more correctly gained by a number of light blows than by a few heavy ones; flexibility to allow of greater variation in the force of the blows, and strength so that the stick may not break when a heavier blow than usual is necessary. Much more depends on this tool than might be supposed, for with an improper head clumsily mounted on a rough wooden handle, it will be impossible to arrive at

any very great perfection of workmanship. The cost of a hammer of sufficiently good quality for the purpose need not be more than about 75 cents. A rawhide mallet, handled after the same manner as the hammer, will prove extremely useful both for flattening the metal and for roughly raising large surfaces, to be further worked into form afterward with hammer and tools. This should not cost more than 35 cents. Next in importance are the tracers with which the outlining and similar processes are to be done. They are straight and curved, thick and thin, and in length (of cutting edge) from 1½ to 3 of an inch, according to the fineness or boldness of the work required. The most useful are those marked from 11 to 23 in the illustration. That with which the beginner should learn to trace is numbered 16. This is an invaluable tool, and available for many purposes. Two or three curved and straight tracers are all that will be required for some time. These, which should



MATS OR GROUNDING TOOLS

be bought ready for use, cost about 25 cents each. A few raising tools of oval, oblong and vesica shapes and flat and bombé surfaces, the smaller ones of finely finished and tempered steel, and the larger of brass (which being softer will enable the worker to raise the metal without bruising it), and some ring tools, pearls, and mats for producing a variety of grounding and texture, are all that the beginner needs to start with—say a set of those numbered in the illustration 16, 2, 7, 43, 53, 27, 31, 35, 37, 63 and 88, which, of course, could be added to as occasion required.

Further instructions concerning tools and appliances must be reserved for another chapter.

W. E. J. GAWTHORP.



## Art Needlework.

### HINTS ON EMBROIDERY.

#### I.

WITH regard to the actual methods employed in the various kinds of embroidery now in vogue, there has been little, if any, radical change since—not so very many years back—we awoke to the fact that much patient labor was being wasted on the kind of embroidery known as Berlin wool work, the results of which were not only inartistic, but also wholly disproportioned to the amount of time and effort spent upon it.

Berlin wool work was superseded by crewel work, which, if properly executed, admits of far more artistic treatment; but, unfortunately, its fundamental principles were seldom really mastered, simple as they are, and the amount of inartistic work produced by incompetent hands soon brought it into disrepute. Crewel stitch proper, however, is still greatly used, under such other names as outlining stitch and stem stitch, for various kinds of embroidery. Although this stitch is doubtless familiar to the average reader, the accompanying illustration will make my meaning clear to all. The extreme usefulness of this stitch is owing to its great adaptability. By varying the length of the stitch—which consists, as will be seen, of a long stitch forward and a short stitch back—straight lines, gently undulating lines, and the sharpest curves can, with equal ease, be executed after a very little practice. A close straight edge, or, by bringing the needle out at a slight angle, a serrated edge, of such frequent occurrence in leaf forms, can also be obtained with it. For a very open edge the angle is to be increased. It should be observed that, in outlining leaves, on reaching the top the action of the needle is to be reversed, as shown in the illustration, to give the natural appearance of the leaf.

A variety of this useful stitch is the twisted chain, commonly known as rope stitch, which, as shown, is formed by inserting the point of the needle at the side of the chain stitch instead of through the centre, as in working ordinary chain stitch. This method gives a very rich, raised appearance to the work, and is well adapted to working with rope silk on rich materials—such as velvet, plush, silk, satin or fine cloth.

Stem stitch is frequently used for filling in solidly, as are also feather stitch and satin stitch, both of which I shall speak of later on. To fill in with stem stitch, exactly the same method as that followed in outlining is pursued—that is to say, each row is worked, as in this, closely within the last, care being taken to bring out the needle half way between the stitches in the previous row, in order that the work may not present a stiff or formal appearance. It should be observed that, for large spaces, where the curves are slight, a long, loose stitch (which, however, must be very evenly worked) may be employed with advantage, thereby saving time, as well as obtaining a better effect than could be had by using very close stitches.

One great advantage in modern art embroidery is the freedom permitted to individual taste, both in regard to color and style, as well as in regard to the variety of stitches that may be employed in the same design. For instance, a bold conventional or semi-conventional design may be wrought with exquisite effect by first outlining it with rope stitch, and instead of solid embroidery, filling in with any number of point lace stitches. In this kind of work, wherever a circle occurs a brass ring of the same size, over which rope silk has been crocheted, is to be placed. This, when sewn down to the work, has a rich, raised effect, and looks as if done very evenly in buttonhole stitch.

In these days, when everything must be done in a hurry, there are many who, perhaps, have neither the time, skill nor patience for the finer and more elaborate kinds of art embroidery. To such I commend a style now much in vogue, and which admits of great variety and lends itself to very artistic effects, besides being applicable to many different purposes—I mean a combination of tinting and embroidery. The colors to be used are generally tapestry dyes, unless the work be executed on a dark ground, in which case oil paints, thinned with turpentine, may be employed. The materials generally used for this style of work are, first, cream-colored Bolton sheeting of good quality; after which come moleskin, tapestry canvas, either silk or woollen, thin Oriental silks, bolting cloth and fine linen. The Bolton sheeting and tapestry canvas are used for portières, screens, bed-spreads, carriage rugs, sofa cushions, and all such articles as call for a heavy texture. A suitable design for tinting would be a handsome scroll pattern, or flowers, treated in conventional or realistic fashion, it matters not which. The cream-colored ground allows of any coloring desired. The tinting is, of course, all laid in before the needle is taken in hand.

When the tinting is laid on, the next consideration is the outline, every part of which, including all veins of leaves, tendrils, flower centres, and, in fact, everything that accentuates the design, must be embroidered. For mere outline, there are several kinds of stitches that can be used, such as stem stitch, rope stitch, split stitch, chain stitch, or couching. The latter can be done in different ways. For instance, either one or more strands of silk, crewels or linen floss can be sewn down at regular intervals either with fine silk to match or with a contrasting color. Sometimes the strands are

held rather loosely against the outline, so as to puff them up a little between the threads that hold them down. Gold, silver or tinsel cord can also be used, or, on articles worked on linen for table use, linen lay cord is very appropriate. This looks best fastened down with colored wash silks in buttonhole stitch, a space about one eighth of an inch being left between each stitch. Should it be desirable to enrich the design still further, a remarkably good effect is produced by working the edges of the flowers and leaves with long and short stitch in colors to match the tinting, afterward outlining with gold, silver or colored silk couched down as described. Very rich looking sofa pillows are made of Bolton sheeting treated in this way and mounted on plush or velvet. Thin silks and bolting cloth are beautiful, tinted and outlined. These can be used for easel scarfs, tidies, sachets and innumerable other fancy articles for which such materials are suited.

The large flowering clematis design given in one of the Supplement sheets this month would work out excellently tinted and outlined in the manner I have described. The material used for the sofa cushion may be cream-colored Bolton sheeting. The color for tinting, of course, is optional, but only one tone should be used throughout, although two or three shades may be employed. Do not blend the shades, but paint them on in flat tones, say, half the flowers—that is, the foreshortened part—dark and the other half lighter. The flower that is behind the other in the centre may be of a medium shade throughout. Now, with rope silk in two or three shades, to match the tinting, work over every line in the design with stem stitches. The flower centres must be worked



ROPE STITCH.

STEM STITCH.

solidly in the same stitch. Fine Japanese gold cord, laid down with fine silk matching it as closely as possible in color, would also have an excellent effect if used instead of the rope silk. The work when finished should be mounted on some rich material that harmonizes or contrasts well with the work. There are other effective modes of treatment for this excellent design, but of these I will speak in my next chapter, since the editor has promised a border with the same flower and in the same style, which will add greatly to the usefulness of the design for other purposes, which I shall suggest.

EMMA HAYWOOD.

### HINTS FOR HOME DECORATION.

BULGARIAN EMBROIDERIES are much used for pillow-covers, the two embroidered ends being sewed together. Rosettes are much used for trimming the corners of pillows, and they are made of a strip of material two inches wide and one yard long. This is doubled, gathered at the edge, drawn up closely, and forced into an opening at the corner, which is only about three quarters of an inch in size.

SOFA PILLOWS in many new shapes are seen in the shops. One—of deep red china silk—is made in imitation of a tomato. After the sections have been joined and the pillow has been filled with down, all is drawn together in the centre, after the manner of the old-fashioned tomato pin-cushions. Another similar pillow is made of red gingham, and a tiny double ruffle is inserted at the place of joining all around.

THE popularity of chintzes and cretonnes for wall coverings is as great as ever, the same material being used in combination with plain stuffs for upholstering the furniture also. Where the wall is covered with gay-flowered goods, the curtains should be of plain cretonne to harmonize, and the plain material might also be used with good effect either for frieze or dado. Much latitude is allowed in wall decoration, and great originality is often displayed in the choice of material, which may be blue denim, or white canvas, or silk or chintz. Even the common gray crash has been used for panels, upon which flowers in shades of red have been painted. Fr. Beck & Co. do a large business in chintz wall papers made to match coverings and hangings.

ALTHOUGH the fancy for chintz papers introduced by that firm is so great, plain cartridge papers have by no means been discarded, and are preferred by many people as a more suitable background for pictures and wall ornaments.

"SWISS" for sash and over-curtains is made this season in several new figures and colorings. The designs are much larger, and consist of circles, diamonds and squares, as well as the familiar coin spots. They come in old red, pale blue, yellow and plain white, and are 43 cents a yard for fifty-inch width goods. Curtains of this material look well if made to hang from a small brass rod placed about twenty-three inches from the top of the window. The space above should have a full valance five eighths of a yard deep (or much narrower if liked, in which case the curtains must be longer) of the same goods, and the effect will be very pleasing. If the lower curtains are attached to the rod with very small rings they may be easily adjusted, and they are very useful for screens as well.

A DRAWING-ROOM recently decorated has a high dado in old pink, papered up nearly five feet. Above this the paper is of a cream ground, with large pink magnolias with their delicate green leaves. The ceiling is of pink, with a yellow tone, and the mouldings are of dead gold. Where a ceiling is high the effect of this deep dado is very good.

## Treatment of Designs.

### "THE AFTERGLOW." (COLOR PLATE NO. 1.)

IN order to study to advantage this dashing study by Mr. Rehn, before beginning to copy it place it in a good light and about six feet away; then take a telescopic view of it through the hand. We thus get something of the magical influence, the rich coloring, peculiar to the moment.

We are to work in oils: A vague line drawn about two fifths from the lower edge of the canvas, to divide sky and sea, a few accurate strokes to indicate the several boats, and we are ready for color! Nothing is more beautiful, and safer for the general glow, than Indian yellow. This alone may be carried rather thinly over the entire sky and also over the water, as far as any yellow light is noticeable. In the brightest part of the sky, pale and deep cadmiums may now be painted in with heavy, emphatic strokes; they will not work up the Indian yellow to any great extent. They must not stop abruptly; they may be carried out with less and less force as far as the undertint appears very light. Where thin patches of red show themselves, Indian red may be brightened sufficiently with scarlet vermilion and touched on sparingly. The slightest possible amount of this tint may be distributed with a broad, flat bristle brush, held very slantingly, wherever the sky is reddish. The next deeper tints may be put on in the same manner with Roman ochre and the Siennas. For the greenish tints in sky and water use terre verte and a little Antwerp blue. Bone brown and blue black may be used for the very dark tints which occur to some extent in the sky and are conspicuous in the water, especially in the deep shadows and in the oscillating reflections. These two colors, together with burnt Sienna, will be wanted for the dark warm tints seen in portions of the foreground. For the red lights on the figures and the row-boats, the Indian yellow and vermilion may be thinly applied. Finally, for the strongest lights upon the sky and water, particularly those that seem to be flecked in the sky, use lemon yellow. If the whole can be done before the colors are allowed to dry, the effect will be better. Where any surface is left unfinished, let it be rather soft and broken, that no line of demarcation may be apparent after resuming. Much will depend upon the copyist's skill in handling; he must be equal to producing upon canvas an actual texture which will correspond to that suggested by the copy.

### ARUM LILIES AND AMARYLLISES. (COLOR PLATE NO. 2.)

To work up to the high degree of finish shown in this handsome picture, by Miss Bertha Maguire, will be difficult for the average student who may attempt to copy it in water-colors, in which the original was executed. As it would be equally effective in oils and much less tedious of accomplishment, our directions for treatment will be given mainly with the latter medium in view.

Choose a canvas of good quality, with some tooth to it; or, if preferred, take a panel of basswood properly prepared—that is, primed with a coat of paint. These wood panels are greatly in favor with many good professional artists for every kind of subject, their chief advantage being their durability. Make a careful outline sketch of the whole subject, first, in charcoal, so that you can easily correct errors; then, when corrected, you can secure the outline in thin color—say raw umber thinned with turpentine—with a sable brush. This is not absolutely necessary, but it is, perhaps, desirable for those not very skilful in drawing.

Begin painting by laying in the background with a mixture of raw umber, cobalt and white, increasing the quantity of white, and adding a touch of Indian red in the lower part. For the vase and table-cloth set your palette with raw umber, rose madder, ivory black, cobalt blue and yellow ochre. For the lighter shadows in the white flowers mix yellow ochre, cobalt blue and white. For the darker parts substitute raw umber for the yellow ochre. The green shadow underneath the flower is obtained by mixing pale lemon yellow with ivory black, using the yellow almost pure in parts. The stamens need the brilliancy of light cadmium, with a little of the greenish shadow color, and a high light of pure lemon yellow. Load on the white lights with silver or flake white, to which enough yellow ochre has been added to take off the crudeness but not to color it. For the Amaryllis lilies a little of the shadow color used for the white flowers will serve for the gray tints. For the lightest pink shade mix white with scarlet vermilion. It will be found a good plan to paint the broad shadows with the gray tones first, and while they are still wet work into them a little scarlet vermilion. The half tones can be rendered by glazing over the local color with a little rose madder. It is quite possible to finish up a flower in one painting, or to so nearly finish it that it will only require a little sharpening up with a few crisp touches. For the foliage use emerald green, yellow ochre and white shaded with raw Sienna, to which add a suspicion of Antwerp blue. Zinobers greens can be substituted if preferred, toned with raw Sienna and black. The same green appears in the heart of the flowers and on the lighter berberis leaves, which are to be edged with some of the reds and the gray on your palette. For the brown leaves yellow madder shaded with raw Sienna and burnt umber will give the desired effect.

For water-colors a similar palette may be set, omitting, of course, the admixture of white. Seeing, however, that the texture of the Arum lily is exceedingly opaque, a little Chinese white might be used with advantage on the high lights.

### THE ELEMENTS. (a)—"AIR."

THIS panel can be treated in exactly the same manner as was suggested for "Earth"—the first of the set—given last January; only it would be well to vary the color of the scarves, while keeping to white for the robe throughout the series.

For those who do not care to paint the design it may be utilized for needlework with excellent results, because the effect is gained almost entirely by means of clear, spirited outlines. Any smooth material may be used, according to the purpose for which the work is to be employed. The series of four figures placed side by side, with a small space between, would make a capital splash-back for a wash-stand. For greater accuracy in the features and hands it would be well to use split stitch, while for the general outlines and folds of the dress stem stitch is best. A darned background would bring the figure into greater relief. For richer effects the figures may be carried out entirely in tapestry stitch.

### PLATE BORDERS.

NO. 1: Gold raised lines with pink, blue or green rosettes. The background may be tinted or not. If tinted, the pattern may be carried out all in gold. NO. 2: May be treated in the same way. NO. 3: Lines or crackle in gold or silver over color or over the white china; the leaves in any color to suit the interior decoration. NO. 4: Tinted background leaves in silver or gold. NO. 5: Leaves in green or other color; dots of gold or silver. NO. 6: Leaves one-half gold, one-half silver or platinum, which does not burn away as silver does on a tinted or white ground. NO. 7: Blue ground, gold or silver cobwebs, with white flowers taken out, or white background, silver or gold cobwebs



and pink blossoms. No. 8: Background of color, or gold or platinum; the rosettes left white, lined with color or gold. No. 9: The same. No. 10: Tinted background; gold lines; silver stars. No. 11: Gold stars on blue background. No. 12: Tinted background; gold dots; color or silver leaves. No. 13: May be the same or varied. No. 14: Gold over color or gold over white. No. 15, No. 16, No. 17: The same; or color may be used if desired. The flowers in the centre have all been described in The Art Amateur.

#### CAPER PLANT SAUCE-BOAT DECORATION.

TINT the entire object a delicate apple green. Take out the background for the white flowers and half-open buds. Make the leaves grass green, shaded with brown green, the buds grass green mixed with very little mixing yellow and the shadows brown green. Each bud is tipped with capucine red. The flowers are pure white, with very delicate green veins running through the petals; make the shadows greenish gray. The petals should be shaded so as to look very crinkled or "crepy." Paint the calyx of the flower brown green, the stamens green tipped with yellow, the pistil capucine red, the tip somewhat darker. The handle and rim of the dish should be dull gold.

#### THE CUPS AND SAUCERS.

THESE effective and simple designs will take but little time to paint, for there is not much detail to perplex the amateur. At the same time, they will make handsome decorations, the surfaces being fully covered. Lacroix colors will suit the work perfectly well, and they are easy to manipulate. The bands intended for the cups are adaptable to any shape. The designs on the saucers would look charming on the lid of a bonbon box, the centre of which could be splashed with gold, or have a monogram inserted. The bands, by repeating the design, could be utilized for encircling the box itself. Wipe the china over with turpentine, and transfer the designs neatly.

Paint the violets with carmine and ultramarine mixed; shade them with purple No. 2 and ultramarine. Put in the stems with apple green, and shade them with apple green and sepia mixed. Put in the centres with yellow Dresden relief, which will give a raised dot. Be sure the other colors are dry before applying the relief. Tint the inside of the cup and the under part of the saucer with ivory yellow, to which add a little flux and some tinting oil; pounce the tint until quite smooth and even. The tint should be applied with a broad, flat tinting brush and pounced immediately.

For the second design, we would suggest the red passion-flower as being more effective in coloring on white china than the more common variety. Use capucine red for the petals, and for the dark fringe around the centre purple No. 2 and ivory black. For the centres use apple green, and accentuate them with red brown. For the tendrils and foliage use apple green, emerald green and sepia, with here and there a touch of red brown. Tint the inside of the cup and the under part of the saucer with a delicate shade of apple green. Only one firing is necessary.

## Correspondence.

#### ADVICE ABOUT INTERIOR DECORATION.

SIR: Will you kindly give some suggestions for fitting up a third-story front bedroom 16x16 feet? The color of the walls is salmon, that of the ceiling a paler shade of the same color, touched with gold. On the floor is a Japanese matting. The furniture is of oak; the alcove is used as a dressing-room and contains a mirror. What would you suggest for draperies? I should like them pink and green in color. Should the green be an olive or a gray green? And of what material should they be? I have several small pictures; how should I arrange them? There is a bevelled mirror with a carved ebony frame over the mantel-piece, which is of oak. What can I do to make them harmonize?

AN OLD SUBSCRIBER, New York.

Your questions are difficult to answer, since the only way to obtain the best results in draperies in a room decorated as you describe is to consult an upholsterer of acknowledged taste and skill, who would be able from actual observation to judge of effects; and the only way to hang pictures is to make many attempts until you succeed in attaining a satisfactory result. It is a matter of taste, or more properly of selection, whether you use an olive or a gray green with your pinks and as to the material, that too is a matter to be decided in the shops, where you will find an almost limitless assortment of stuffs for just such purposes as you have in mind. We do not know how you can harmonize your ebony frame with your oak mantel-piece, but would suggest that you touch up the black frame with a little gold to relieve its weight.

SIR: We are about building a modest house, and request your advice as to its interior decoration. All the rooms are to have hard wood floors, except the parlor. I should like the wood-work of that room painted white, and would ask you to suggest the other details of its decoration. The doctor's room must be finished in such a way as to allow of the stains on floor and walls being scoured, and I think a rough plaster finish would be the best for that and the halls. Our dining-room table and chairs are cherry-stained, and the sideboard is to stand in a recess, with an art window over it. The sitting-room and library are upstairs. The doctor's room referred to is not exactly an office, but a place for receiving chance patients, or where cases of accidents may be attended to.

DOCTOR'S WIFE, Milford, Mass.

Your hall and vestibule will be best colored, as to the walls, with some comparatively light tone, and as they will face toward the northeast, we would suggest a yellow. Do not fear to use a strong tone, as the light from your vestibule and the other rooms will be filtered through your doors and make deep shadows on your walls. A tone that is decidedly orange, if used with a light tone of yellow paint for the wood-work, a white—a yellow white, of course—ceiling and a gilt picture moulding below the frieze line, another, but smaller gilt moulding at the angle of the wall and ceiling, will make a charming apartment. Touch up the centre piece, if you have one, with a very small amount of gold. If you wish a variation between the vestibule and hall, tone the former with a little more red, and use dull red paint for the wood-work. In painting your parlor wood-work, do not use a dead white, for it would, by contrast, become blue white. Your room faces the north and west, and you should avoid all cold colors. Paint or paper the walls a soft brownish pink and use a delicate yellow white ground for the frieze and ceiling, upon which it will be a decided improvement to stencil a dainty Louis Seize design in brownish pink. Use a white picture moulding, and if you are furnishing anew, buy rattan furniture and cover it with pink and dull green stuffs. Have a number of cushions, some covered with soft white figured materials, others with the pinks and greens of your various coverings. As your dining-room faces the south and east, you can afford to emphasize the more delicately toned rooms by employing strong colors in them. Paint the wood-work dull dark green, and touch it with gold, but use the gold sparingly. Cover the walls with a strong figured paper to within five feet of the ceiling, and put a heavy green moulding at that point, and color the upper part of the room with a soft warm yellow, covered with a gold design. If you have no cornice in your room, put in

a cove and run the design directly up on the ceiling, without any lines for cornice at all. The best finish for the walls of the doctor's room would be a smooth hard finished plaster, painted with five coats of good linseed-oil and white lead paint. Do not roughen the wall, as such walls are almost always difficult to keep clean. The color should be in tones of warm brown, relieved with a light brown and silver frieze and ceiling, and the wood-work should be dark and rich in coloring. The use of obviously roughened plaster is not advisable. The best surface for painting, where you wish to obtain a feeling of texture, is called sand finish. Have the white paint for the parlor mixed with a little varnish to obtain the china gloss, unless you prefer the better, but more expensive enamel finish.

#### SUBJECT FOR A FIRE SCREEN.

SIR: Can you advise me as to a subject for a fire-screen I wish to paint? The frame is white, with gilt moulding, and the size of the canvas 20x26 inches. G. M., Reno, Nev.

Use as a motive one of the admirable series of bird studies after C. Schüller, published in The Art Amateur in 1886. Those published in the May, June and July numbers are especially attractive. Full directions for treatment were published with each subject. If you select the study published in the June number, place the birds to the right rather higher than they are in the illustration. The additional space required can be filled in with sky and fleecy clouds.

#### WALL PAPER AND CARPET DESIGNING.

MRS. E. A. C., Kuttawa, Ky.—Mr. Haité, whose charming figure designs you may have noticed in The Art Amateur, has promised to supply a series of articles on this subject.

#### MODELLING IN CLAY.

OLD SUBSCRIBER: (1) A series of illustrated articles on modelling in clay, by the sculptor, S. J. Hartley, was published in The Art Amateur extending over the months of December, 1884, and January, February and March, 1885. (2) No; it is not at all strange that you should prefer it. There is something very fascinating about the look of the wet clay. Unfortunately there is no means of making it permanent. (3) Suspend it against a background formed by a board covered with maroon cloth or plush. It would be well to ivoryize the model. The ordinary method of ivoryizing plaster casts is to dissolve paraffine in turpentine and immerse the cast in it, or apply it with a brush. Any chemist will tell you how to make the solution, which should be of the consistency of thin oil. There is a Russian paraffine now in the market, under the name of ozokerite, which is also used. It is yellow in color, and gives some of the richness of very old ivory. It is generally melted and applied with a brush to the cast, which is slightly warmed in a pan over a fire. The old method is, however, the safest and surest in its results.

#### MATERIALS FOR PEN DRAWING.

AN OLD SUBSCRIBER: The materials for pen-and-ink drawing are very simple and inexpensive. All you need are a bottle of black ink, a sheet of smooth Bristol-board and three steel pens, with an ink eraser and a sharp penknife for emergencies. The pens are of different sizes, one very large and firm, another of medium size, and one very small with a fine point. Gillott's Nos. 170 and 290 are very useful. The ink used by artists generally is liquid India ink—C. T. Reynold's Japanese India ink is the best—which comes already prepared in small bottles. This is particularly necessary when drawing for reproduction by photo-engraving, being of a very rich black tone. For sketching any ordinary good black writing ink may be used if the other cannot be procured. The paper should be good English Bristol-board with a fine smooth surface. Rough drawing-paper must never be used.

#### QUERIES ABOUT PAINTING IN OILS.

SIR: (1) What color or combination of colors will make a good substitute for bitumen, my colors for painting flesh being white, Napt.s yellow, yellow ochre, light red, vermilion, madder lake (seldom used). (2) I intend to buy all the general colors in use from Hardy Alan of Paris. Where shall I find the equivalents in English of the French names?

A CONSTANT READER.

(1) Burnt Sienna, ivory black, bitumen and cobalt. (2) If you will send us the French names of the colors you buy we will then be able to tell you the English equivalents.

E. J. S., St. Johnsville, N. Y.—(1) No matter what the style of painting in oils you affect you should always begin, at least, with bristle brushes, but by all means let them be of the best quality. It is impossible to paint properly with inferior brushes. In very fine work sables are often used to finish up with. (2) It is quite possible to complete the painting of a flower-piece at one sitting, and in merely decorative work, it is highly advisable to do so; but in executing a finished group for an easel picture it is usually necessary to touch the painting up a second and even a third time, in order to harmonize its component parts.

READER, Kansas.—(1) The use of a blender for a first painting of skies is certainly advisable; clouds can be further worked up afterward; and this we should suppose to be the use made of it by the artists you mention, as well as all others. (2) With regard to water and trees, a blender is not only unnecessary, but the general flatness of a tint obtained by blending is obviously opposed to the proper rendering of the texture required. In painting foliage for decorative work the general rule is to paint horizontally, since the masses of light and shade are generally in layers, one above the other, and the treatment indicated gives the feeling of spreading foliage.

BAJA, California.—To paint, in oils, your thoroughbred Gordon setter, put in the under tones with burnt Sienna, keeping the touches flat and simple. When dry add in the warmer parts, as under the body and about the head, yellow ochre mixed with crimson lake. For the parts where the light from above falls on the body, as on the top of the head and back, the tones are cooler. Make them by adding a mixture of white and black, and forming a neutral gray not too dark, to the above colors. Burnt umber may be added to the burnt Sienna for the darker parts, as the back of the shoulders and ears. For shadows in the lighter parts, as about the head and breast, raw Sienna may be used, mixed with the burnt Sienna and yellow ochre. In some of the grayer parts substitute raw umber for the raw Sienna.

#### CHINA PAINTING QUERIES.

M. A. H., Elizabethtown, Pa., and other correspondents, are informed that we are about to undertake a thorough investigation into the claims for excellence made for the various brands of gold for china painting that are in the market. In the meanwhile, we must decline to state a preference for any of them.

MRS. F. C. P., Brooklyn, N. Y.—Directions for the treatment in mineral colors of the set of Orchid Plates by S. J. Knight were given when they were published.

SIR: I have been presented with a large punch bowl to decorate, and being very much of an amateur in china painting, I turn to my beloved "Amateur" for assistance. Can you not give a suggestion and scheme of color that will not require any special skill in drawing? S. R. D., Bellevue.

In September, 1889, a design for a salad bowl was published, which is equally suitable for a punch bowl. It does not call for any special skill in drawing, and the scheme of color is simple.

S. G., Los Angeles, Cal.—The effect of transparency produced by the vitrification of the colors in firing will to a certain extent clear up the muddiest painting; but to obtain the full brilliancy and best effect of the colors, they must not be overworked. All teasing or overworking of the colors tends to loss of clearness and brilliancy in the painting. Before you touch your work think what you desire to do, and then endeavor to accomplish it with as little hesitation as possible. Do not lay the color in little dabbling strokes, but with a firm, free touch.

SIR: I have bought a kiln and fired a test plate, and I found that while carmine came out satisfactorily, deep red brown, the carnations, capucine red, violet of iron and purple fired out or turned dark. What is the cause of this? And how can I use those colors with colors that stand a hard fire, and how can gold be used over any of those colors—capucine red, for instance, as advised a few months ago in your magazine, the color being first fired, of course, especially when two or three firings are necessary? SUBSCRIBER, Simcoe.

There is no doubt but that you gave too hard a firing, as the colors you mention when over-fired act as you describe. Make another test plate, and in painting on the carnations give two or three coats, allowing each coat to dry before adding another. It is true that a rather strong firing is needed to bring the carnations to their proper color; but why use them at all, for they are always rather uncertain and difficult to manipulate. You can obtain the same coloring by the use of carnations and with more certain results. Capucine red, as a rule, changes very little in the kiln, and can be fired two or three times with safety when decoration with gold necessitates such a course.

#### SUNDRY QUERIES ANSWERED.

N. L. I. S., Little Falls, N. Y.—Your request will be complied with.

K. S. C., Euphoria, Kan.—We shall try to do so.

MRS. F. R., Leadville, Col.—We know of no one who could give you the information you desire.

H. C. W.—A series of practical articles on miniature painting will be begun next month.

J. B. L., Washington.—Should you send the design for our consideration, if not found available it would be returned to you at your expense.

M. M., Seneca Falls, N. Y.—Write to Eugene Pearl, 23 Union Square, New York. He will tell you all you want to know about his "Pantagraph" and his "Art Verifier."

M. E. B., Sidney, O.—You would find it difficult to obtain employment as "a designer for Easter or Christmas cards," for the fashion for such things has almost passed away.

MRS. R. V. H.—(1) Some marine studies in water-colors will be published as soon as we can find suitable models. (2) Unless of exceptional merit, do not send it.

MISS K. M. K., Dorchester, Liberty Co., Ga.—We are sorry we cannot comply with your request. Our frontispieces are provided for a long time ahead.

L. E. L., Philadelphia, Pa.—We are glad to buy first-rate designs or manuscripts if suited to our columns, whether offered by an "outsider" or a "regular" contributor.

M. W., Fond du Lac, Wis.—Work in crayon is not usually fixed, but it may be, the same as charcoal. The paper is not commonly backed. An article on the different modes of stretching paper will soon appear.

M. F., Chicago, Ill.—(1) A little book on perspective, by Ada Cone, recently published by the Cassell Publishing Company of New York, will probably meet all your needs. (2) The Braun photographs may be had at Schaus's, 204 Fifth Avenue.

L. A. S., Valley Falls, N. Y.—A careful examination of its claims convinces us that the "Perspectograph" is all that Mr. Pearl states it to be. It is certainly a great boon to amateurs who wish to study landscape painting, but are deterred from want of knowledge of perspective.

SUBSCRIBER, Fullerton, N. C.—Repoussé work, when well executed, is certainly considered artistic, and has of late begun to revive in popular favor. Write to F. W. Devoe & Co., Fulton Street, corner of William Street, New York, for information regarding tools and materials.

A CONSTANT READER.—(1) A dormer window is "a window placed on the inclined plane of the roof of a house, the frame being placed vertically on the rafters." The illustration you ask for you will find by turning to the back of your Webster's Dictionary. (2) Japanese Liquid India Ink and the French India Ink may be had at C. T. Reynolds, 106 Fulton St., New York.

M. E. J., Kammerer, Pa.—We would suggest as a simple and effective decoration for your umbrella stand (a section of drain pipe) the band of poppies given in our June number. You will of course use oil colors. For suggestions in arrangement and coloring we refer you to the scheme given for painting the design on china. If the pipe is glazed no preparation will be needed, but if not two or three coats of size will be required to prevent the color from sinking in. For the background, which must of course be laid over the entire surface before putting on the design, use an enamel color such as you will find advertised in our columns for furniture, metals, earthenware and other substances. This will give a beautifully polished ground.

A CONSTANT READER, Philadelphia, Pa.—We can only repeat what we have said to former correspondents asking the same question as yourself. Send your work to the nearest exhibition of paintings and take the chance of its being accepted. It is impossible for us to advise a correspondent how to dispose of his work when we have no idea how much merit it possesses. The best test is to send it to one of the principal exhibitions. If it is strikingly good it will probably be accepted, although its rejection need not carry discouragement. Every season there are many pictures of merit not hung because there is not enough wall space for all the pictures sent. The spring exhibitions are now over, but you might try for the fall exhibition at the New York National Academy of Design.

Owing to unusual pressure on our columns, much correspondence and various notices of New Publications must go over until next month.



